

MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

NEW SERIES, Volume IX, Whole No. 233.

NEW YORK: SATURDAY, JUNE 16, 1883.

PRICE TEN CENTS.

MADAME JANASCHKE.
Time filled for 1883-84. Nat Childs, Manager.
24 Taylor, Bus. Manager, care News-Letter, Chicago.

MRS. SOL SMITH.
Address 110 West 40th street.

MISS HELEN BANCROFT.
Starring. En route.

MISS HELEN CORLETT.
Leading Juveniles. Address care MIRROR.

MISS ADELE PAINE.
Address MIRROR.

MISS CARRIE E. DANIELS.
Address MIRROR.

MISS AMY LEE.
At Liberty. Address MIRROR.

MISS ADA NEILSON.
Leading and Heavies. On tour in England.

MISS MARGARET MILLER.
Leading Juveniles. Address Agents.

MISS NELLIE JONES.
Leading Juvenile and Soubrette. At liberty. Address 31 Lafayette Place, N. Y.

MISS HATTIE BAKER.
Second Soubrette and Utility. At liberty. 243 Congress street, Portland Me., or this office.

MISS EMMA BOBBITT.
Elocutionist. Address all communications to MIRROR Office.

MISS AMY GORDON.
Prima Donna. Address care N. Y. MIRROR.

MISS MADELINE SCHILLER.
Receives pupils at 29 W. 31st street, where communications may be addressed.

MISS ANNIE D. WARE.
Address Agents, or 348 Sixth avenue, N. Y.

MISS ALICE HASTINGS.
Comedy and Singing Business. Address the Agencies.

MISS SYDNEY COWELL.
Dollie Dutton in Hazel Kirke. Madison Square Theatre.

MISS FLORENCE D. KELLOGG.
Prima Donna Soprano. Address MIRROR.

MISS ISABEL JACKSON.
As Daisy Brown, with Madison Square Theatre Company, in The Professor.

MISS BEULA VERNE.
Leading Juvenile. At Liberty. Permanent address, MIRROR.

MISS HELEN FLORENCE.
Butte City, Montana.

MISS SARA GOLDBERG.
Address Simmonds and Brown.

MISS LEONA MOSS.
Address care MIRROR.

MISS ISABEL THYNN MORRIS.
Disengaged Season 1883-84. Europe for Summer.

MISS LILIAN GERARD.
Address MIRROR office.

MISS ETHEL GREY.
With Hanlon-Les combination. Address MIRROR.

MISS ADELAIDE THORNTON.
Address this office.

MISS LIZZIE WALDRO.
Juveniles. Address Spies and Smart, 12 Union Square, New York.

MISS KATE CASTLETON.
Rice's Surprise Party. Address New York MIRROR.

MISS JEAN BURNSIDE.
Address N. Y. MIRROR Office.

MISS ANNIE WAKEMAN.
Engaged at Union Square Theatre season 1882-3.

MISS AGNES HERNDON.
Address MIRROR.

MRS. AUGUSTA FOSTER.
Lady Macbeth, Emilia and Tullia. Fifth Season. John McCullough combination.

MISS NETTIE ABBOTT.
Leading Business. Disengaged for 1883-84. Address N. Y. MIRROR Office.

MISS ROSE LEE.
Soprano. Address Messrs. Blackware, Dramatic Agents, London England.

MISS ADA CAVENDISH.
Address all letters to 8 Bloomsbury Square, W. C. London.

MISS LINDA DIETZ.
Specially engaged. St. James' Theatre, London.

MISS KATHERINE CORCORAN.
Address MIRROR.

MISS LAURA CLAIROM.
Singing Soubrettes and Boys. Address N. Y. MIRROR.

MISS MARIE L. ACOSTA.
Bijou Theatre, Philadelphia. Address MIRROR office.

MISS LOUISE MULDER.
Boston Theatre. Season 1882-83.

MISS ANNIE I. WALKER.
Juvenile Soprano. Leading. 104 Fulton Ave., Brooklyn.

MISS JANE EATHBONE.
Eccentric Comedy. Address this Office.

MADAME IVAN C. MICHEL.
Shakespearean Teacher. 110 E. 14th Street.

MISS ANNIE D. MONTAGU.
Address MIRROR.

MISS HOMER THORNTON.
Re-engaged at Union Square Comedy Co. Season 1883-84. Permanent address 294 W. 23rd St.

MISS FAY TEMPLETON.
Soprano and Contralto. Prima Donna Star Opera Company.

MISS ADELAIDE CHIERE.
As Aouda. With King's Around the World Company.

MISS ELIOT WILTON.
Leading Business. Wallack's Theatre, New York.

MISS MABEL MOORE.
Juveniles. At Liberty. Address this office.

MRS. E. ROSE.
First Old Woman. Disengaged.

MISS MARION DeLACEY.
Soubrette. Address MIRROR.

MISS FANNIE DESMOND.
Juveniles and Soubrettes. Address Spies and Smart, or this Office.

MISS MAGGIE DURYEA.
Disengaged for Juveniles. Address in care of this Office.

MISS ETHEL SKEEL.
Soubrette. Address MIRROR.

MISS JENNIE YEAMANS.
On tour in England with Atkinson's Jollities. Address MIRROR.

MISS SARA VAN HUYCK.
Abroad. Address New York MIRROR.

MISS MINETTE THOMPSON.
Re-engaged with the Harrisons. At Liberty May 15. Address Simmonds & Brown.

MISS MAY STERLING.
Juveniles or Boys. Address MIRROR.

MISS HELEN A. TRACY.
Address MIRROR.

MISS ANGIE GRAY.
Soubrette. Address this Office.

MISS ALICE G. SHERWOOD.
Leading Juveniles and Soubrettes. Address Spies & Smart, 12 Union Square.

MISS REGINA DACE.
Boston Museum. Season 1883-84.

MISS SADIE BIGELOW.
Engaged with John T. Raymond Co. for season 1883-84. Address MIRROR.

MISS ADELE CORNALBA.
Star-Premiere Danseuse Assoluta. Address P. O. Box 1926, or 108 W. 16th Street, N. Y.

MR. W. A. EDWARDS.
Manager Our Summer Boarders. En route.

MR. JAMES L. CARHART.
M. Morel in Monte Cristo. Booth's Theatre co. Under John Stetson's management. En route.

MR. GEORGE PURDY.
Musical Director Boston Museum. Season 1883-84. Address MIRROR.

MR. E. L. WALTON.
At Liberty. Season 1883-84.

MR. JAMES O. BARROWS.
Comedian. Address MIRROR.

MR. LILFORD ARTHUR.
Specially engaged by the Vokes Family. Address N. Y. MIRROR.

MR. MILTON NOBLES.
May be addressed at his residence, No. 139 First Place, Brooklyn, N. Y.

MR. ED. P. TEMPLE.
England for Summer. Golden Cross Hotel, London.

MR. GEORGE W. PENDERGASTE.
Walking Gentleman. Address MIRROR.

MR. C. G. CRAIG.
Re-engaged with Charlotte Thompson. Leading support.

MR. WILLIAM W. RANDALL.
Business Manager Original Madison Square Theatre Hazel Kirke Company. 1882-83. En route.

MR. WALTER OWEN.
Characters. Address N. Y. MIRROR Office.

MR. FRED LESLIE.
Address Era office, London.

MR. C. N. BARBOUR.
At Liberty. Address MIRROR.

MESSRS. SPIES AND SMART.
Dramatic Agents. 12 Union Square, N. Y.

MR. FRANK FARRELL.
Business Manager The Professor, Madison Square Theatre Company.

MR. ALFRED B. COLBY.
Agent Ada Gray company. Season 1883-84. Address MIRROR.

MR. ROLAND BARDEL.
Agent. Disengaged.

MR. JAMES ARNOLD-MORRIS.
Address MIRROR Office.

MR. FLOYD COOK.
Youths and Minor Roles. Address 12 Union Square.

MR. GEORGE VANDENHOFF, JR.
Daly's Theatre. Season 1883-84.

MR. JAMES F. NEILL.
Season 1883-84. Only a Farmer's Daughter Company.

MR. SIDNEY R. ELLIS.
Disengaged. Address care MIRROR.

MR. MAX FIGMAN.
Singing Comedian. Season 1883-84.

MR. WILLIAM GILL.
Dramatic Author. Address MIRROR.

MR. G. D. CHAPLIN.
With Janaschke, season 1883-84.

MR. RUSSELL S. GLOVER.
Leading Tenor Roles. Lately with German Opera Co. Disengaged. Address 1493 Broadway, N. Y.

MR. JOHN MALONE.
With F. B. Wade Company. En route.

MR. CHARLES A. BURTON.
Manager or Advance Agent. Address Spies & Smart.

MR. HARRY BULLARD.
Prima Tenors. Address N. Y. MIRROR.

MR. WILLIAM F. OWEN.
With Modjeska. Season 1883-84.

MR. FREDERICK PAULDING.
Care N. Y. MIRROR Office.

MR. JOSEPH DE BARTHE.
Address MIRROR.

MR. JOHN W. ARCHER.
Address care N. Y. MIRROR.

MR. BENJ. MAGINLEY.
Madison Square Theatre. Season commencing September, 1883.

MR. WILL C. COWPER.
With Boucicault. Wallack's Star Theatre.

MESSRS. HYDE AND BEHMAN.
Proprietors and Managers. Hyde and Behman's Theatre, Brooklyn, N. Y.

MR. CHARLES C. MAUBURY.
Abroad for the Summer. Address N. Y. MIRROR.

MR. F. A. HEYWOOD.
Advance Agent. H. M. Pitt Comedy Co. Address MIRROR.

MR. J. W. NEEL.
Open for engagement. Address J. A. Neel, S. W. cor. 15th St. and Columbia Ave., Philadelphia.

MR. LESTER VICTOR.
With the Harrisons. Season 1883-84.

MR. F. W. ZAULIG.
Musical Director. Disengaged Season 1883-84. Address MIRROR.

MR. RUSSELL BASSETT.
With Maggie Mitchell. Address MIRROR.

MR. CHARLES B. WELLES.
Leading Juvenile and Light Comedy. Madison Square Theatre.

MR. CHARLES PUERNER.
Musical Director. Address MIRROR.

MR. FRED SACKETT.
As Arthur Carrington. Madison Square Theatre Hazel Kirke Company.

MR. CHARLES D. HERMAN.
At Liberty.

MR. HARRY FARMER.
Musical Director. Address this office.

MR. GEORGE C. BOWEN.
Utility. Address this Office.

MR. BENOIT BOGEY.
Manufacturer of Invisible Hair and Cap Nets. 460 Sixth avenue, N. Y.

MR. H. J. EAVES, COSTUMEUR.
The leading one in America. 63 East Twelfth street.

MR. HARLEY MERRY.
Scenic Artist. Flatbush, City Line, Brooklyn.

MISS ADELAIDE ROSS.
Leading lady of the English Theatres, late of Mary Anderson co. At Liberty 1884. Agents or MIRROR.

MR. GEORGE E. POULETT.
Character Actor and Comedian. Disengaged.

MR. JAMES F. McELROY.
Character Comedian. En route. Address this Office.

MISS GUSSIE DRISCOLL.
Soubrette. Address MIRROR.

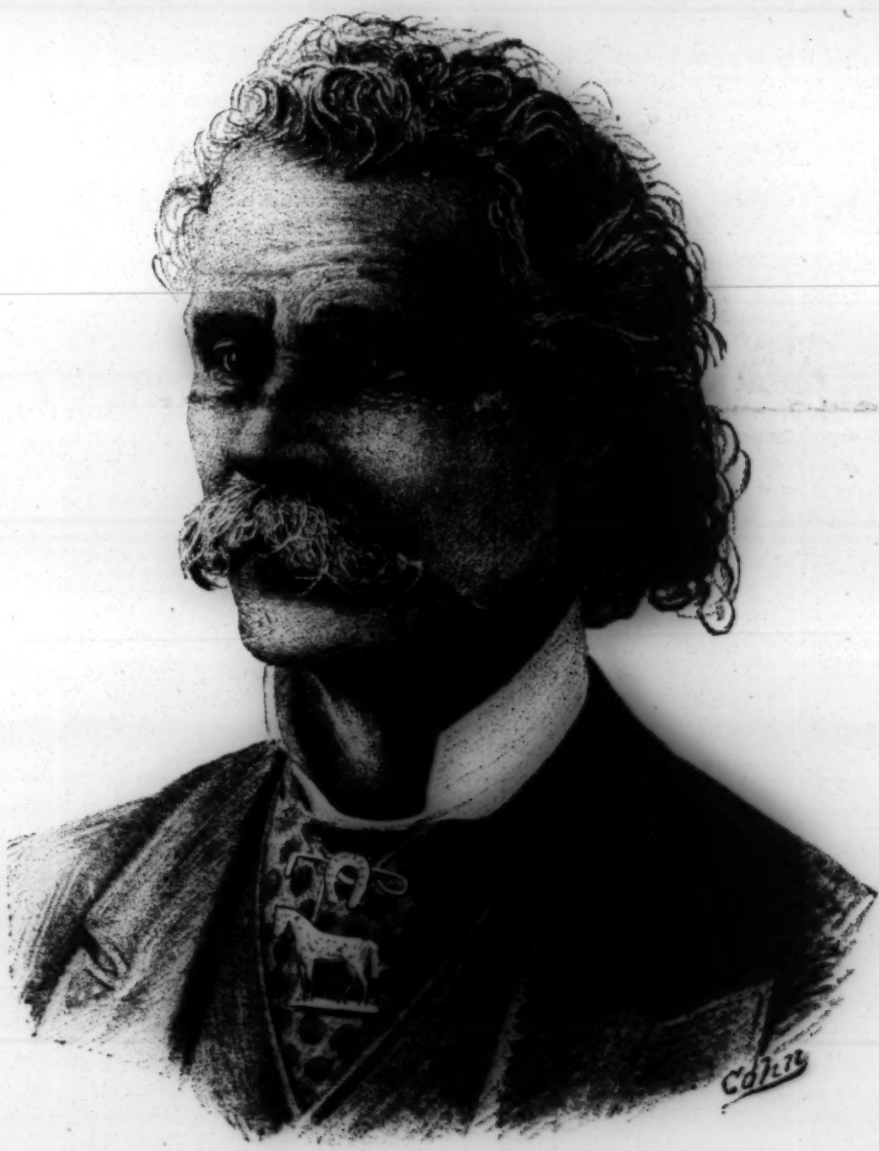
MISS ANNIE V. COLLINS.
Soubrette. Address MIRROR.

MISS RACHEL HOLCOMBE.
Soprano. Address MIRROR.

MR. M. S. RICH.
Manager Ten-Mile Crossing Comedy company. Permanent Address 12 Union Square, N. Y.

MR. AND MRS. CHARLES F. FORDS.
Address 240 East 14th Street, New York City.

MR. FRANK WILLIAMS.
Address 417 W. 23rd Street, New York.



PROFESSOR GEORGE BARTHOLOMEW.

MR. LESLIE GOSSIN.
Address MIRROR.

MR. LEO COOPER.
With Mile. Rhea. Season 1882-83.

MR. RICHARD VARNY.
Leading Juveniles. Address Spies & Smart.

MR. FRANK E. STARK.
For the Summer. "Lakeland Villa," Metuchen, N. J.

MR. HAROLD RUSSELL.
Juveniles. Second year with Phoebe McAllister.

MR. J. DUKE MURRAY.
Business Agent. Milton Nobles' Combination. 210 Fulton street, Chicago, Ill.

MR. ALFRED L. SIMPSON.
Musical Director. Address MIRROR.

MR. J. W. PARKSON PRICE.
Pupil of Gounod. Contralto, Voice Culture and Art of Singing. 61 W. 10th St., N. Y.

MR. J. H. ANTHONY.
Assistant Manager English Opera House, Indianapolis, Ind. Season 1883-84.

MR. LILFORD ARTHUR.
Having been engaged with Vokes is disengaged season 1883-84. Agents or Business Manager.

MR. ERNEST LINDEN.
With Moore and Burgess. St. James Hall, London.

MR. CHARLES H. KIDDER.
With Mr. John McCullough. Season of 1882 (1883).

MR. JULIAN DOANE.
Tenor. 25 State St., Boston, Mass.

MR. GEORGE E. OWEN.
Business Agent or Treasurer. At Liberty. Address, care Job Print, 4 Alden Ct., Boston.

MR. LEWIS MITCHELL.
Second season with Brooks and Dickson.

MR. FRANK A. SMITH.
Agent Geo. Edgar Company. Address this office.

MR. C. A. MCMANUS.
Address 401 North Eighth street, Philadelphia.

MR. FRANK KARRINGTON.
As Dave Hardy and Lord Travers. Madison Square Company, 1882-83.

MRS. J. R. HEALY.
At Liberty. Address 22 Washington Place, New York.

MR. I. N. DEWE.
Bartholomew's Sibyls. Permanent address 210 Mt. Vernon St., Philadelphia, or Agents.

MR. HARRY MACK.
In Fun in a Boarding School. Harry Hamilton, Captain Bombshell, Simon Bombshell.

MR. GEORGE E. SMITH.
Permanent address. Madison Square Theatre, N. Y.

MR. FRANK HAYDEN.
With Cotnam. Merriemakers. Season 1881-82.

MR. ALLEN THOMAS.
On tour in England as Touchstone, Launcelot Gobbo, Sir Benjamin.

MR. ERNEST BARTHAM.
Old Man. Eccentric Comedy Character. No. 111 Vine street, Philadelphia.

MR. PHILIP BECK.
Juvenile Lead. En tour with Miss Bateman, England.

MR. CORNELIUS MATHIWS.
Dramatic Author. Address MIRROR.

MR. WILLIAM STEUNG.
Scenic Artist. Disengaged. Address MIRROR.

MR. J. M. LARKIN.
First and Chief of Old Men. Address MIRROR.

MR. SEYMOUR BROWN.
Engaged for the season of 1883 with Adick and Parsons. Address MIRROR.

At the Theatres.



Mestayer's Tourists are fond of "repeats." The merry party have put in an appearance again, this time at the Cosmopolitan. Manager Hickey has got Strauss' Prince Methusalem in rehearsal, and he will present it in capital style with a strong cast, including Catherine Lewis and J. H. Ryley, and the orchestral department will be under the charge of Herr Catenhusen, than whom there is no better in the business. Unless the Thalia company at Wallack's should prolong their stay and do this piece, Manager Hickey will have the credit of giving it the first production at an up town theatre. The Cosmopolitan's sliding roof ensures coolness when coolness is possible, and the promenade on the roof affords a pleasant means of passing the time between the acts.

That extraordinary individual, yclept Jumbo Davis, is Joslining at the Windsor this week. His acting is as remarkable as his diamonds—and those are past belief. It is the natural order of things that sediment sinks to its level; but the play of Alvin Joslin, contrary to all precedent, has risen above the variety theatres, to which it rightly belongs, and mucked the stages of theatres which are usually devoted to the exhibition of reputable talent. Davis' "180 laughs in 180 minutes" are computed to a nicety; but we cannot believe that such asinine rubbish as he presents in the character of the impossible Yankee could stir up mirth among any other class of beings than those long-eared creatures that signify enjoyment by braying. The hot wave annually casts up all sorts of provincial driftwood on the shores of New York. A very powerful tidal projectile it must have been that floated Joslin in at the close of the present season.

Inadvertently, we omitted last week to notice the appearance of Ada Gray in this theatre. Notwithstanding the unavoidable miscarriage of the regular Sir Francis Levison on the opening night, Miss Gray managed to supply his place very acceptably with Lin Harris and to wind up the week with receipts which challenged the unpropitious elements to the teeth. Miss Gray's truthful agent, Edward Bloom, is authority for the statement that the star played to more money on the week than any attraction in town—except The Princess of Trebizonde.

George H. Adams appeared Monday night at the Standard in a partly new edition of Humpty Dumpty. The pantomime was smoothly given, and the clever work of the star clown received much approbation from the numerous audience. Barring nope, Mr. Adams is the best clown before the public, and George Fox is the only predecessor we can recall who surpassed him. Cornalba, a capital danseuse, executed an agile *pas seul* and a number of clever specialists varied the evening's entertainment.

A change of bill at the Grand Opera House Monday night by the Callender Minstrels attracted a fair house. The performance was very pleasing. The house received with shouts of laughter a ditty called "The Disconsolate Dudes; or, Lillian's Departure."

Yesterday the Madison Square instituted the first of its Wednesday matinees, which during the Summer months, will take the place of the Saturday afternoon performance. The plan is a capital one, as the last of the week finds many theatrically-inclined New Yorkers hurrying to the country or the seashore for the usual Sunday holiday. The Rajah, notwithstanding adverse criticism, is attracting a good deal of interest. The comfort of the artificially-cooled auditorium is considerable, and this draws many people beside the numerous *claque* which the theatre has secured. After all, if the public are amused by a silly play which presents few points of merit to the *critic*, gifted with critical acumen, what does it matter? Surely, if manager and patron are mutually satisfied with such trifling fare as Mr. Young's comedy, the journalistic anathema will find nobody to sympathize with its well-grounded objections.

Neil Burgess finishes at Tony Pastor's this week. We note that he has altered his plan of putting in the whole Summer here. Small profits and perspiration sour any actor's temper at this peculiar period. On Monday Edwards and Jackson's Fun in a Balloon company

put in an appearance at Pastor's. This affair promises to be fun for the newspapers.

Thatcher, Primrose and West's Minstrels, despite their excellent supply of entertainment, are not doing well at Niblo's. One week about exhausts the draught of the average combination at a theatre so far down town at this season of the year.

The Bunch of Keys at the San Francisco Opera House has not lost its grip on the public. Business continues to be good, and the one hundredth representation will shortly be reached, with a chance for profitable continuance, did the plans of Manager Sanger permit.

Cheek, which promised well, has succumbed to the thermometer. Instead of twelve weeks it will run only three at Haverly's, being removed on Saturday night. Roland Reed has by his unique humorous acting in the part of Dick Smythe made an excellent impression on our theatre-goers which will stand him in good stead when he comes again. Sam Colville announces in preparation at this house "an entirely new seasonable attraction." This must be a burlesque on the Evils of Speculative Management with a lot of girls in tropical skirts.

The Thunderbolt, although asserted by the management to have "hit hard," came to grief Saturday night, when the run of the piece ended. The Thunderbolt "hit" like a boomerang. A disconsolate manager, who thought he "knew it all," has gone back to his native Boston to tell the sad, sad tale of his experiences among the Metropolitan Philistines. We want no more Thunderbolts in this locality, even when dished up with baked beans and brown bread.

A Midnight Scene on the Square.

The state of things in front of the Morton House is getting worse, and scenes which disgrace the Square are more numerous than ever. A few weeks ago a well-known dramatic agent was assaulted at two o'clock in the day. On Monday afternoon of last week a free fight occurred, the principals being men of prominence theatrically. On the very same evening, as midnight approached, a group of living marionettes were enjoying the night air, full of deviltry. They wore white stove-pipe hats, as a rule, and had heavy watch-chains and Summer suits.

In the centre of the sidewalk a shabby-gentle individual entertained these worthies with his personal recollections of E. L. Davenport and other eminent actors of the past, in a very loud tone of voice, denouncing the present school in unmeasured terms. He was intoxicated; and it is to be greatly regretted that some of his hearers, who claim to represent reputable dramatic combinations, strove to use him as a butt for their vulgar wit and slang.

The disturbance finally became so great that Mr. Morton deemed it necessary to act as policeman and personally conduct the cause of it to the west side of Broadway.

A MIRROR reporter was on hand, and being unable to glean any information from the embryo policeman, interviewed the relic of the dramatic past. The latter volunteered these particulars: He said that his name was Raymond; that he had at one time been an actor at the old Bowery Theatre, in its palmy days; that he had been comrade there with old Bob Johnson; that he was unacquainted with the rejuvenated Mr. Robert Johnson; that he had his own opinion of Mr. John Mathews' abilities as an actor; that he himself had retired from the profession years ago, deeming it no honor to be a Thespian in the present deplorable state of the drama; and that he had a withering contempt for the "rounders" who endeavored to ridicule him.

The incident certainly reflected more discredit upon the would-be pesterers than on the fallen star of old-time melodrama.

Watering-Place Amusements.

Robert Fraser will open an amusement resort on the Ocean Pier at Long Branch about the 1st of July. The entertainments will be of the best class, and will have the countenance of the Leland proprietors of the Ocean House.

"It is my intention," said Mr. Fraser, "to open with operatic concerts, and alternate with the better class of minstrelsy. The *Phantom* will run to the doors, and, if possible, I will make arrangements with the steamboat people to sell round trip tickets to include admission to the performance. The auditorium will be at the extreme ocean-end of the pier. On the Fourth of July the pier and Ocean House will be illuminated—something never before known—and three performances will be given during the day and night. I shall also give my usual concerts at the Ocean House."

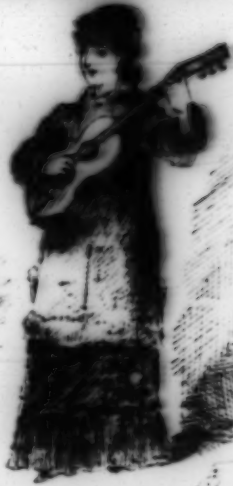
"Have you selected a company for the new enterprise?"

"I have a few people in view, but do not care as yet to name them. I have also, in conjunction with Henry Stone, the Opera House manager at Paterson, N. J., leased the Ocean Island there. It is our intention to give lighter operas—such as *Pirates*, *Pinard*, *Palmer*, *Oliver*, and probably *The Fair Maid of Perth*. The island will be greatly improved, its whole length will be illuminated, and it will be patrolled by a force of police. We will open the season there on the same day as at the Long Branch pier."

"Will the two resorts be connected—that is, will you interchange people?"

"That is my intention—to alternate twice or thrice a week, so that there will be a constant change of programme."

The Musical Mirror.



The concert at the Casino on last Sunday was fairly good, although not up to the usual level of this well-conducted establishment. Catherine Lewis is, as we always maintained, a bright and pleasing opera bouffe prima donna, with more of the French *chic* about her than most; but as a concert singer she is truly a fish out of water. To sing tranquilly on a platform in evening dress, deprived of the accessories and excitements of the stage, needs a real voice, and a real voice is exactly the thing that Miss Lewis has not. She has a quite sufficiently good imitation of a voice to carry her through *Girofle* or *Olivette*, just as Theo can flit through *La Jolie Parfumeuse*; but neither Lewis nor Theo can sing in a concert, and we are at a loss which to admire the most—the impudence of the management that puts them before the public in the capacity of the "round peg in the square hole," or of the artists who dare to attempt things altogether beyond their capacity. Encores do not count as evidences of success, as the *claque* looks out for that. No one admires Miss Lewis' undoubted talent more than we do; but we are sorry to see her put in such a very false position. Lilly Post has a clear and pleasant soprano, fresh and tolerably trained. She also is heard to greater advantage in comic opera than in concert, where she has to come into comparison with real vocalists. Little girls, stick to your "quips and cranks and wretched smiles," and leave singing to singers. Mr. Carleton sang, as is his wont, with a grand, mellow voice and a most indistinct enunciation. If Mr. Carleton could only sing his words as he sings his music he would leave little to be desired as an artist. Mme. Ravasz played boisterously well, and the orchestral music was pretty good, save and except the "Sylvia" pizzicato, which was foully murdered for lack of precision and accent.

The service at the Temple Emanu-El on Fifth avenue on Monday last was in celebration of the ceremony called "Sh'wooth," or Confirmation. A bevy of charming girls all dressed in white, and a choir of lads, lent freshness and music to a very well chanted service, and a number of professional artists, vocal and instrumental, aided their endeavors with brilliant effect. The music was under the direction of Mr. A. J. Davis, who presided at the organ most worthily. The programme was as follows:

Psalm 100 (Horn).....A. J. Davis
Sextette (Boruch habbo).....Gounod
By the chorus.
Trio for violin, harp and organ (Hymn to Cecilia)—Gounod—performed by Mr. Naham Franko, violin; A. J. Davis, organ; and Miss Ifez Carusi, harp. Mr. Franko played very well, with some eccentricities in the time which rendered it somewhat difficult for his coadjutors to keep with him; but his fine tone and expressive style carried him through. Mr. Davis' organ-playing was very fine; he has a true organ touch, and his management of the stops is very judicious. Miss Carusi possesses the most powerful and rich tone on the harp that we have ever heard, and her efforts were admirably seconded by the magnificent resonance of the instrument she played on—a grand harp from the manufactory of Buckwell, who most decidedly builds better harps than any maker we can call to mind, not excepting the far-famed Erard. Mr. Buckwell is the Steinway of the harp, and his instruments leave all others behind.

"O decho Kiamson".....Sulzer
By the choir.
"Ekelehim" (Glory to God), From Farmer's Mass
By the choir.
Tenor solo.....Mr. Fritsch
Mr. Fritsch sang the solo delightfully, his rich tenor resounding through the synagogue. Altogether, the festival was most successful, and reflects the greatest credit on the musical director and the artists.

There was a Hebrew gentleman in the good town of Adelaide, South Australia, who erected a theatre and thereby came to grief. He delivered himself thus one day:

"Dere vash one sholomon vat vash a vise man, and he built a temple, and dere vash another sholomon vat vash a biggin' fool, and he built a theatre."

Now there is a third Solomon who has carried off the fair but uncertain Lillian Russell, and whether he be fool or wise man time will tell. Mountaine McCaul gets through without any very particular difficulty.

Roland Reed's First Season.

Roland Reed was found by a MIRROR reporter in his comfortable apartments in East Tenth street on Tuesday.

"How did you like your reception in New York?" The MIRROR man inquired.

"Altogether, I think it was complimentary. The papers raked me a little; but that's all right. I think I have been very well treated and ought not to complain. I confess to much nervousness in attempting a stellar character in this city; but the ordeal has been passed, and I have emerged in much better condition than I expected I would. Everything goes wrong on a first night in this city, as you probably know: everybody is anxious, nervous and fidgety, and things generally get mixed; but in spite of the many drawbacks I had to encounter, which the public know nothing about, I think the performance was satisfactory. I was awfully shaky about my voice, for I've been suffering with relaxation of the vocal chords for some time past, and while in California I spent almost as much as I made in doctoring it. Monday week was the first time I attempted to sing in eight weeks, and I did better than than I thought I would."

"How about your California experience?"

"Well, I can't say it was a very brilliant one. I played the first week to big houses; but the second week business dropped. The critics cut up the piece unmercifully, but had many commendatory things to say of myself and company."

"Are you satisfied with your first season as a star?"

"Perfectly. I have been kindly received everywhere, and am thankful for the generous recognition. I ended my season of forty weeks at Denver on the 19th. All my engagements in the large cities, with the exception of San Francisco, were financially successful. In Philadelphia my week's receipts were over \$7,000; in Chicago, over \$6,000; St. Louis, \$5,000; I averaged from \$4,000 to \$6,000 in nearly all of the cities. The second visits to one-night stands were invariably better financially than the first. The press throughout the country have been remarkably indulgent and kind to myself and company."

Mr. Reed spoke in the kindest terms of his company, and seemed pleased to have each make as much as they could of their respective characters, and get all the encores and approbation they deserved. He proposes to have a repertoire of plays hereafter, believing that the public require an occasional change, and to that end he is negotiating with several well-known authors.

The Ballad of Mr. Solomon.

(A Modern Instance of an Old Saw.)



A little man
Loved Lillian,
And was not too particular
About a trif-
Le called a wife.
Such conduct is oblique,
Her roguish eye
Did seem to cry,
"If you would have me, follow man."
So at her feet,
He cried, "Oh! Sweet,
Do pity Mr. Solomon."
Chorus—Mr. Solomon,
Mr. Solomon,
A man so tall,
Hight John McCaul,
Her manager was thought to be,
Who would not let
This public pet
Resign from out his company;
But said "No, no;
With me you'll go,
I thought I provoke your choler, ma'am
Says she "Bye-bye,
It's all my eye,
I'm off with Mr. Solomon."
Chorus—Mr. Solomon,
Mr. Solomon,
John Howson, too,
Had got a new
Bouffe opera to speculate;
And he had made
A liberal trade
With Lillian, th' immaculate,
In it it to sing,
And everything
Seemed rosy; but, oh! hollow was
Across the blue
Depressive flew,
With her faithful Mr. Solomon.
Chorus—Mr. Solomon,
Mr. Solomon,

Professional Idiosyncracies.

Every now and then articles appear in our exchanges concerning the whims, peculiarities and eccentricities of prominent people, which, in most cases, seem to be based upon some form of superstition. Professionals are not exempt, and the hallucinations that seize upon credulous humanity are as prominently developed in actors and actresses as in other people, and some of the smallest and most

trivial things exercise a strange influence upon their actions. For instance:

If Mary Anderson accidentally runs her toe under a piece of carpet in a country hotel, she deems it a sure sign she is going to have a poor house that night.

If John McCullough sees a fly skimming in a Welch restaurant he is about to devour, he knows there is to be a strike in his "standing army."

When Lotta lets her business teeth fall into the basin, she is positive of being cut up by the critics the next day.

Mlle. Rhea prognosticates her evening's success by consulting the tea leaves in her cup before going to the theatre.

Frank Mayo, before quitting his room for the theatre, invariably puts on a fur cap which he wore while a peanut-boy in the old American Theatre, San Francisco. When he forgets to do so, he knows he is going to play to empty benches.

Clara Morris rips off a button from Fred Harriot's shirt and sews it on again just before signing a contract. It prognosticates a successful engagement.

Boucicault puts a fly-blister on the prompter's nose in several cases where he failed to do this the pieces did not draw.

If Janauschek is not called before the curtain after every act, she goes home and tears all the hair out of her pet canary.

Barrett has a favorite skeleton which he talks to before going on in *Hamlet*, believing that it works up a successful agony in the grave scene.

Louis Aldrich says he has had only one bad night in his career with *My Partner*. He attributes this to his getting mad and kicking the tongue out of his property man.

Maggie Mitchell has a pet pug dog. If it wakes with a warm nose in the morning, she's sure the house is going to be bad in the evening.

Frank Morlaunt will not drink coffee in the morning for fear it will keep him awake all day.

Lillian Russell always had a profound and melancholy secret gnawing at her heart: Man.

Professional Doings.

—C. McCune, of the *Buffalo Courier*, is at the Hoffman House.

—The managers of *Only a Farmer's Daughter* claim that next season their printing will excel anything in the amusement field.

—Belle and J. M. Gilbert have been re-engaged by the Madison Square Theatre for next season. They will Summer at Oceanic, N. J.

—Charles B. Gristle sailed on the *City of Rome* on Saturday, in the interest of Rice's Surprise Party. He will visit London, Paris and Berlin.

—E. M. Roberts remains in San Francisco during the Summer to look after the interests of the Madison Square Theatre in California and the West.

—There will be but few changes in the Standard Theatre under the next management, Messrs. Brooks and Dickson having decided to retain most of the old staff.

—The Continental Guards are busily preparing for their opening at the Boston Theatre on Saturday next. They appear at the Grand Opera House, New York, July 25 and 26.

—Edward P. Temple sailed on the *Wynning* Tuesday. He will pass the Summer among his friends in England and return to the city for the opening of the comic opera season at the Bijou.

—Señor Bemis, who brought Castles in Spain out at Niblo's not long ago with disastrous results, has been managing an opera company in Barcelona, Spain, this season, and making money.

—Thomas Wilkes is re-engaged as business agent for Callender's Minstrels, in which capacity he has served ably the past season. Mr. Wilkes, although an Englishman, has the push of a genuine Yankee.

—It is rumored that Colville's next attraction at Haverly's will be *Bishop in Strictly Business*. Roland Reed may continue beyond the four weeks intended, if business holds good, in which case Bishop will come in later.

—Bertha Welby's time is filling rapidly, and her business arrangements indicate liberal management. Nancy Sykes meeting with favor from the managers, and is receiving more bookings than the rest of her repertoire.

—M. Reis, of Bradford, Pa., manager of the Oil circuit, is on the Square, and may spend several weeks here, as his family is at Rockaway, and it is customary with him to include New York as a Summer resort each year.

—Music Hall, Albany, is to be renovated and refitted throughout and all objections overcome as to its safety. Mrs. Charles E. Leland, of the Leland Opera House, will manage it. The house is particularly adapted to concert and minstrel performances.

—A handsome new opera house will be completed at Ft. Worth, Texas, about the middle of September. Max Elser will be the manager. Hitherto the 15,000 residents of Ft. Worth have had to attend performances in a ramshackle hall. The new house is a boon to them.

—Mrs. Charles E. Leland, of Albany, goes to San Francisco as a member of The Silver King company. She plays the part assumed here by Agnes Elliott; but also acts as understudy to Miss Coghlan, in which capacity her services are peculiarly valuable.

—The Madison Square Theatre contemplates a dramatic feature at no distant day. The Academy of Music or some suitable place will be selected and an entire week devoted to Madison Square plays, interpreted by Madison Square actors. They are only waiting until a sufficient number of successes are in hand to admit a change of bill at each performance.

—Salmi Morse's late company have not yet received their salary for the last three nights of *A Hustle Among the Petticoats*. They say they are not likely to get it. Fred Lytner, Graves and Chipman have begun suit through Charles Brooke against Salmi's backers for the amount of salary accruing to them for the remainder of their year contracts.

—John E. Warner denies that he has left the profession for mercantile pursuits. Many offers of a flattering nature have been made by various first-class attractions to secure his services in a managerial capacity; but he does not care to go on the road under one. He may take out a company of his own, or it is still possible that he may become a commercial man. The profession cannot afford to lose so valuable a member.

The Giddy Gusher



ON RED HEAD-LIGHTS AND COUNTRY COUSINS.

I can't think, in view of my hatred of hot weather, that a forgiving Providence will consign me, after life's scarlet fever is over, to a warmer climate than this. It wouldn't be justice—it would border on persecution. And I am not made of the stuff that wears well in sunbaths. Naturally aggressive, this infernal American weather adds another chip to the one on my shoulder. I've been going about this last ten days in such a rabid condition that Ichabod told me I needed muslin. I thought, he alluded to the scantiness of my attire; but later on, when he began offering me water and other strange beverages, I saw he mistrusted hydrophobia. And I don't wonder; for if any woman was ever justified in going mad, here she sits.

You know there's nothing new to speak of at the theatres. Russell's fly by night is as threadbare as the seat of Solomon's pants when he first met her. Langtry and Freddy are subjects at which the soul of the newspaper reader turns sick. I might tell you of Townsend Percy's flight on board the *City of Rome*. He shipped by the name of Randolph Townsend, and he sat up all the while they were aground in Gidney's Channel for fear Mrs. Percy would come aboard in a dinky and snatch him off.

On Sunday night he held a religious service on a camp stool, by himself, till long after the rest were gone to bed. He thought of the young woman who wrote him what a nice suite of rooms waited him in London. He thought of Weber and the nice fix his advice had got that lad into. He thought of the sturdy McCaull, and rejoiced that he had got out of reach of that patriot's muscular arm—for John was getting madder every day as things were being found out. He thought of Borry and smashed his crockery. He thought of the slender Julia, who showed more determination to the square inch than any mortal man or woman he had ever known. And as he thought, from out the fog that hung thick above the stranded ship there stretched a long, black thing. Could it be the arm of his wife, in a black alpaca sleeve, reaching from out the heated city to pluck him off his camp-stool?

No; behind it he dimly discerned more courage than belonged to the average female of his acquaintance; more sheets than he had left behind him. Great Heaven! he took it all in (as he always tried to). It was a ship bearing right down on to; slowly and surely on she came. Percy almost heard the crunch of the heavy timbers as the great prow telescoped together. No time to lose; he shouted, he flung about him, he called on captain, crew, cook and all hands. He roused the whole boat-load; wild shrieks and prayers and curses broke on the murky air as saint and sinner cried to the *Belgenland* to bust ship and spare their lines.

In that supreme moment the self-sacrificing spirit of all the Townsends and all the Randolphins and all the Percys animated that fragile form. Towering to his full height, swelling out his chest, he rushed into the very nozzle of the incoming steamer. He sprang upon a capstan. He gave one wild despairing thought to all his glorious hopes and ambitious dreams. He seized his Scotch cap and flung it madly into the raging sea—and there he stood—brave, calm and defiant, his head shining like a light in the gloom. If that failed, then all was lost.

Hurrah! Hurrah! A heartfelt cheer rose from his admiring fellow-passengers. The great ship paused, shook for a moment with indecision, then the engines were reversed. The mighty messenger of destruction changed its course. *Belgenland* had seen Percy's head; the *City of Rome* was saved. Rome saved a second time by the same thing. How history repeats itself! And to-day, when the good ship rides safely on the sea, grateful glances will be thrown at a man who has had his head tied up in a handkerchief—and years from now fond parents will relate to their children how they came to be born—through the heroic act of Townsend Percy, who threw away his hat and stepped a steamer with his head—a natural human right—set by an all-wise Providence on the shoulders of a simple man.

I might, I repeat, tell you of this touching incident; but I won't. I'll relate my own puns. Egotism must be rationed like weather;

I'll tell you of my domestic affairs. Domestic recitals seem to be in order.

Scientific research and the archives of history long ago proved that the endurance of a woman was greater than that of a man. Women have to bear men and bear with men all the days of their lives. Their threescore and ten years are so many prolonged tussles with fractious children, tough steaks, the infidelities of married life, levitating husbands and shirt-buttons. I knew this. I knew how tripe-like and catgutty a woman must be to hang on and endure half she does; but I never thought she was such a tough old gutta-percha-like end of eternity as she is till last week, when I was struck by a Massachusetts earthquake in the shape of a country cousin. Talk of Butler's tanned skins found in Tewksbury! Why, bless you! this old girl could have been turned into drumheads and parchment just as fast as you could pull it off her paragon frame. In the hamlet where she resided my relative has been known for forty-three years as a shining light in all religious gatherings. Her voice has been continually raised against the enormities and sinfulness of a profane life. But she got to New York Saturday night, and Monday morning she rose as much of a pirate as they make 'em right here in this Gomorrah of a city. She wanted to start out as early as nine o'clock. She never wanted to go home. She would go to a matinee and three dime museums during the day, and come up smiling with her hat cocked on four hairs to go to some theatre at eight o'clock in the evening.

Talk of female endurance! it's the slender bits of machinery that last, after all. While the old town clock breaks down and bursts up, and tells us it's 5:30 when it's fifteen minutes to twelve, a little female watch will tick away for a century in grandiose's fob and grandson's vest pocket, on deck every time and on time every trip.

I took Hannah (I call her Hannah because that isn't her name) to see The Rajah. The hymn-book altitude of the place I thought would suit her; but she found a likeness in the Leslie girl to Deacon Tyler's youngest gal. "I'd like to shake her," said Hannah; "sech a noisy, blarty, fly-away thing, with no sense." She took offence at the costumes: "Real rag-baggy gowns." And when I explained they were esthetical, she knew more or it than I did, as she came to New York by way of Boston, where the women are so puffed up about the sleeves and so tied up about the legs that they look like pouter-pigeons—all top and no bottom.

I took her the next night to see the Callender darkey troupe, I had to cart her away from Tillotson by main force. Tillotson smiled on her one of those heart-breaking Boston smiles, and since he has taken off the Boston side-whiskers there's nothing half so sweet in life as the handsome manager of Abbey's Grand Opera House. Hannah stood in the foyer entranced, and hung on to that smile like an old maid to a minister, till, as I say, I detached her by brute force and planted her before Billy Kersands. Hannah hasn't much of an ear for music; but she's got a quick eye for mischief, and in about twenty minutes her abolition sentiments were outraged by the conduct of the pretty white girls and the big-mouthed end man. "I declare to my gracious, ef them creeters isn't carryin' on with that there colored man," said she, and thus attracted, I had to acknowledge that the conduct of a dozen young women who ought to know better, was simply disgusting.

I remember in London standing aghast at seeing decent white girls, and in one case a rather pretty and popular actress, walking and talking with the clog-dancing mope of a popular colored troupe in Piccadilly. Sure enough, here this idiosyncrasy was repeated. Billy Kersands seemed to be as attractive to several young ladies as ever the fascinating Billy Emerson was, and the dusky minstrel seemed to know and feel his strength, as I should no doubt, if the wind had set in my direction. Hannah took a quiet supper of lobster salad, lager beer and vanilla ice-cream, and I indulged in unsupported speculations on the result, wondering if the family would expect me to have the funeral here or send the remains up to Massachusetts. Eight o'clock the next morning she had found that two firms of deluding character at either end of the city were selling lace parasols—former price \$20—for \$1.95 apiece. Of course she must see both before snatching either red-hot bargain, and the pleasing pursuit of parasols, interspersed by visits to museums, filled up the day.

There's a factory for tattooed girls somewhere, and a training-school for living skeletons, I'm sure; while "old Mr. Graham's ointment, warranted to force a beard in six weeks," is in full operation in some quarter, where they turn out bearded ladies for these Bowery snaps. I saw eight fat boys, five skeletons, five giants, a boy with a transparent head (an unpleasant case of hydrocephalus), a double-jointed girl, a pig faced lady, an elastic-skinned man, a general assortment of idiots and Indians, and turned up, rather worn in body, but brave in spirit, to see The Prince Consort at Wallack's in the evening.

I wouldn't dare put on record the varied

events of Thursday. It wouldn't be believed. But I yanked Hannah up to the Casino and took a farewell look at The Princess of Trebizonde. Friday I hustled the old girl down to Coney Island and filled her to her cuff-buttions with clams. She was equal to Thatcher's Minstrels in the evening, and Saturday, after putting her in at the Hunch of Keys, I went to a neighboring drug-store and sat on a revolving stool and took tonics and bitters and recuperative doses, and wished my mother had quarrelled with her family early in life and run away, and been wrecked on an uninhabited island, and had me, and deserted me, and I'd never been discovered and brought back to civilization and the visits of old-maid cousins.

From this you may gather that, after taking Hannah over that bridge, and showing her Talmage's Circus and the Indian Wigwam under a canvas over in Brooklyn, I was seen Monday afternoon checking an old horse-hide-covered trunk up at Forty-second street in a state of nervous excitement bordering on hysterics. She took a gaudy bill-board opposite the depot for another show, and suggested laying over one train to take it in. I know just how Judith felt when she took up the sword for Holofernes. I realized just the sensation Charlotte Corday experienced when she looked at Mr. Marat Halstead in the bathtub. But I resisted. I toyed aimlessly with an axe-handle a New Haven farmer was carrying off to Connecticut. I lifted a cart-rung that stood invitingly in a corner; but I controlled myself, and the sweetest thing in men I recollect ever to have met sang out: "All aboard for the Boston Express!"

I grabbed Hannah and a band-box, her umbrella and satchels. I ran her down the platform as if she was a bicycle. I held her on her seat till the cars were in motion, and then fell into the arms of a baggage-smasher, the most utterly used-up piece of property that ever passed through his hands.

No more doubts of woman's endurance, if you please. They won't be listened to by THE GIDDY GUSHER.

Professional Doings.



Tyndale Palmer, who has been engaged in journalism for some time, will, with his wife (Eva Palmer), return to the stage the coming season. They are capable people, with experience in both the legitimate and modern drama, having served two seasons as leading support. Mrs. Palmer's picture appears above.

The Wilbur Opera company closes season this week.

It is said that Alice Harrison will not act next season.

A. T. English, of the Corinthian Academy, Rochester, is in town.

Lawrence Barrett will open his Fall season at the Star Theatre, August 1.

Joseph Jefferson has engaged Rosa Rand as his leading lady next season.

Henry Irving will make his debut in this country Nov. 1, at the Star Theatre.

Signor Operti has not engaged yet for next season. He informs us that he is in the market.

Perugini, the tenor, will sail for Europe July 14, returning with Colonel Mapleson in October.

Herbert Kelcey and Caroline Hill have gone to Mamaroneck-on-the-Sound for a short sojourn.

The Chicago C. C. Opera company will hereafter be known as the Chicago Ideal Opera company.

It is now time for the half-dozen annual announcements: "This is the coolest theatre in the city."

On Friday morning Louise Balfé (Mrs. G. H. Leonard) was made happy by the arrival of a female infant.

Louis Harrison will leave for Europe July 11. On the same steamer will sail Tony Hart and Henry Dixey.

John T. Raymond closed season at Toronto on Saturday night. He sailed for Europe with his family on Wednesday.

Mrs. John Howson, who sailed by the *Berlin*, will be the guest of Mr. and Mrs. Fred Leslie while she remains in London.

Lizzie May Ulmer is at North Scituate, Mass. There is quite a numerous professional colony at that pleasant watering-place.

P. D. Lanman, he agent for Miller's Eastern Pennsylvania circuit, is at the Morton House, booking attractions for next season.

Randall Kaeles replies to the doubtful story of a Providence newspaper man, that he is not an actor, by exhibiting a criticism which appeared in the *Journal* of that city six years ago, speaking favorably of his public appearance.

Ben Cotton and family are passing the Summer in Providence.

Melissa is playing at the Tabor Opera House, Denver, this week.

W. J. Sealine's Friend and Foe season will probably close this week.

John McCullough's time is all filled and his company complete for '93-'94.

Manager Mithler will be at the Morton House next Monday and Tuesday.

Banch so opened a season of four weeks at the Boston Theatre on Monday night.

Charles Sturges has replaced George S. Knight as the Conductor in The Tourists.

E. E. Kidder has for sale a comedy-drama written for Lotta. It is cast for eight people.

Misses Etta Mizer and Lillie Dickson have arrived in town to secure engagements.

Minette Thompson is paying a visit to the city. She will remain here a couple of weeks.

J. C. Oney, manager of the Grand Opera House at New Bedford, Mass., is at the Morton House.

This is closing week at Niblo's. Fall season begins August 30 with *Excelsior*, from the Eden Theatre, Paris.

Bessie Sanson is treating with John P. Smith, with a view to travelling in H. M. Pitt's company next season.

E. G. Gilmore, of Niblo's, and W. H. Davidson, of the George Edgar syndicate, are losers by the failure of Albert Weber.

The Owen-Russell Emeralds company closed season at Rockville, Ind., on Saturday night. They reached town on Tuesday.

Boston aestheticism has received a shock in the appearance of the Museum company in Uncle Tom's Cabin during the past week.

On Wednesday evening next, at the Windsor Theatre, Boston, King Uphill's Bride, a new opera, will receive its first production.

The regular season at the Windsor closed on Saturday night. The house is rented by various combinations until some time in July.

Harold Forsberg was detained in the city all of last week, owing to his inability to get the manuscript of *Ten-Mile Crossing*. He left for Washington Tuesday.

Manager Gus Hartz, of Cleveland, after filling most of the time for the coming season with strong attractions, left the heated metropolis for the cool lake breezes of the Forest City.

Philadelphia actors are agitating the organization of a club. If they make it an actors' club, and not open a meeting-place for promiscuous gatherings, there will be much chance of success.

Ben A. Baker, one of the oldest actors on the stage, will be the recipient of a complimentary benefit at the Union Square Theatre next Monday evening. The testimonial has been gotten up by different managers and actors of this city.

Lily V. Cady writes from Hot Springs, Arkansas, that it is a lovely place to summer. She has a twelve weeks' engagement with the Frederick Warde company, minus Warde and one or two others, now playing there.

It is rumored that Max Strakosch's lease of the Twenty-third Street Theatre is only a blind to enable Salmi Morse to produce his *Passion Play*, under another name, in the Fall. The report is scarcely to be credited.

Monday night Roland Reed introduced a new song called "The Dude" in Cheek. The music is by W. L. Bowron and the words by Mr. Reed. It made a hit and will therefore be continued in the comedian's vocal budget.

John P. Smith has taken charge of the H. M. Pitt Comedy company, and proposes introducing new and novel features regarding scenery the coming season. Each interior scene is to be made into panels of padded satin, so that very rich and tasteful sets can be shown.

The Messrs. Leubrie, now of St. Louis, have been inspecting their theatre property in Memphis, and have decided on improvements that will make it one of the finest houses in the Southwest.

A mighty Cerberus guards the stage door of the Casino. So suspicious is he of men in tight trousers and with other dudeish attributes that Ed Aronson, Sam Grau and the rest of the managerial corps find it difficult to pass by him when occasion demands.

During Kate Claxton's late season there was one night at Elmira when Marie Wilkins was unable to appear as Old Frochard. Dismay reigned for a time, until Harry Thompson donned the hag's dress and got through without any one in the audience suspecting the deceit.

The trio, Solomon, Russell and Stephens, left many creditors behind to mourn their sudden departure. Miss Russell's physician, being apprised of her intention to skip in time, was enabled to collect the greater part of a considerable sum of money which she owed him.

R. E. J. Miles has arrived in the city, and will shortly begin his projected improvements at the Bijou Opera House, which will hereafter be under his management. Speaking with a MIRROR reporter, Mr. Miles said the building when finished will be one of the handsomest and coolest in New York.

Dohany's New Opera House, now being erected at Council Bluffs, Ia., which was ready for the roof, was partly torn down by a heavy rain-storm which passed over the city last week. The damage will be between \$5,000 and \$10,000, and the completion of the house will be delayed at least a month.

An amicable arrangement has been made between W. W. Kelly and John A. Stevens by which the latter has secured Maude Granger to star in Her Second Love. Miss Granger made such a hit in the part of Olga, in the recent engagement at the Windsor, that Mr. Stevens did not relax effort until the star was his.

W. H. Southard, once of the profession and leading man of the Toronto Opera House stock company, now has charge of a photographic studio in Lowell, Mass., and during the past season has had sittings with T. W. Keene, W. J. Florence, W. F. Owen, Carrie Swain and many others. One thousand photos have been sent to Keene and 500 to Carrie Swain.

C. B. Bishop and his Strictly Business company closed season at Haverly's, Chicago, on Saturday, whence they had gone from Philadelphia. It is rumored that the past season has been a disastrous one financially, and that upon leaving the latter city for Chicago pecuniary assistance was required to carry the company thence.

The *Bella Union*, an emergency company, San Francisco, was raided by the police Saturday night.

James M. opened in Ellish before a large audience, at Haverly's California Theatre, on Monday night.

Ada Gray opened the closing week of her season at the Mount Morris Theatre (Boston) on Monday night. A large audience greeted her.

Sheldon Bateman, one of the numerous occupants of Brooks and Dickson's office, has gone to his Western home in Denver for a few weeks.

George M. Miller, of the Grand Opera House, Reading, Pa., is holding the best attractions only for his select clients in Sharon, Pennsylvania.

Charles Rodine has been advised by the physician to retire from the stage. It is said that he has accepted the advice and will leave Rochester his home.

Billy Buck's dramatic writings are contributing to the staff of an *Illustration* who was formerly known in the lowest profession as J. H. Seward.

A new play, called *American Style*, was produced at the Academy of Music, Baltimore, last week. It is by W. M. Lawrence, and is a satire on the customs of the country.

Emmett's Olympic Theatre, Chicago, will close the present season June 29, and reopen Sept. 5. From June 29 to the middle of August the house will be rented to responsible attractions.

Bartholomew's Equine Pantomime closed season at New Haven Sunday evening. They will rest for the Summer at Newport, Professor Bartholomew adding two horses and new features to the show during the vacation.

Joseph Brooks is expected home about July 6, and the Standard Theatre will very likely open in the Fall with *The Merry Dandies*. After the Humpty Dumpty run closes, the Standard will remain empty.

Prince Methusalem will receive a first-class representation Saturday evening, when a system of air-shafts for cooling the atmosphere in the house will be introduced, consisting of crevices in the floor underneath each seat.

Manager Eugene Gorman is on his way from New Orleans with full power from a Crescent City capitalist to engage a comic opera company for the West End, a suburban resort, which is to be run in opposition to the Spanish Fort.

Lizzie St. Quilfen's musical comedy, *Bliss*, Rock, was presented, for the first time, at the Pickwick Theatre, St. Louis, on Monday. It is simply a vehicle for the introduction of songs and dances.

A Bunch of Keys closes season at the San Francisco Opera House, 23d, when *Two Christmas Eves* will be put on for three weeks. Then Jumbo Davis will harness up some residents for a short time. After the vacation consequent thereon, the San Francisco Minstrels will open season August 30.

The committee of gentlemen authorized by the Actors' Fund to look up and purchase a lot in one of the cemeteries for the burial of destitute professionals, had their effort rewarded Tuesday by the offer of a lot free in Cypress Hills on condition that the Fund will see to its subsequent care and cultivation.

Sandford H. Cohen, manager of the Masonic Theatre, Augusta, Ga., is in town, looking for that city and Savannah. As these places each have but one theatre, they will prove a low ground for attractions from season. The Savannah house is being remodelled. Mr. Cohen will remain in the city about a week.

Manager John D. Mithler has removed his contract with the Equine Pantomime for Philadelphia and New York. They open at the Lyceum Theatre Sept. 10, and at the Commodore, this city, Oct. 1. This arrangement will enable Mr. Mithler to give his personal attention to his Academy of Music at Reading and the Mithler circuit.

Manager John Stetson was called to Boston Saturday by important legal business. All that could be learned in his absence was that he will put Monte Cristo and Ace of Clubs on the road the coming season, with James O'Mall starting in the first named. The Fifth Avenue season opens Sept. 1 with Grau's Comic Opera company, probably followed by Storm-Brown.

Charles A. Gardner will open next season at Rockville, Ill., August 27. His past season of forty weeks was very successful. In addition to Karl, he will have a new comedy, *Our M. C.*, from the pen of Charles Gayler. Time is filled to March 1. John W. Dunne, the manager, will be at the Sinclair House until June 20.

Rudolph Aronson has arranged with John A. McCaull for the production at the Casino, on Oct. 1, of Millocker's successful operetta, *The Beggar Student* (Der Bettel Student), which ran for 200 nights in Berlin—so he followed by Johann Strauss' Venetian Nights. Both operettas are to be produced under the supervision of Herr Cuireld, formerly of the Thalia Theatre.

Bismarck, Dakota's capital, is soon to have a new opera house. It is intended to occupy the top floor of the First National Bank building, now in course of construction, and an Eastern party is negotiating with the bank proprietors for a hall 500x3 feet. This will be quite a boon for Bismarck, and will place it in a circuit with Winnipeg, Fargo, St. Paul and Minneapolis.

Frank Stark has taken the Opera House at Metuchen, N. J. The village will not be over-showered, as he will play only four combinations during the season, selecting holidays. Time all filled. Thanksgiving, Uncle Tom's Cabin; or, Life Among the Lowly; Christmas, Uncle Tom's Cabin; New Year's, Uncle Tom; Washington's Birthday, U. T. C.

The regular Summer season will open positively at the Casino on Saturday evening, the 30th, when the whole upper portion of the structure will be opened for the first time to the public. Promenade concerts will be given in the roof-garden by Rudolph Aronson's orchestra, in conjunction with light operatic performances by the McCaull Opera Comique company.

Terre Haute, Ind., has had a fire scare. At a matinee performance of *The Naled Queen*, last Saturday, at the Opera House, the red-light blazed a little too freely and the children in the audience screamed fire. They were pacified by the coolness of attaches and a panic averted. Late the same night a can of inflammable material exploded behind the stage, but the prompt alarm of the watchman saved the theatre with little damage.

NEW YORK MIRROR

PUBLISHED BY H. G. FISKE, 11, UNION SQUARE, N. Y.

The Mirror is the only paper in the city which publishes the names of the theatrical managers and dramatic profession of America.

Published every Thursday at No. 11 Union Square, by The Mirror Newspaper Company, Proprietors.

HARRISON GREY FISKE, Editor.

Subscription.—One year, \$5; Six months, \$3.
 Advertisements.—Fifty cents per line; Professional Cards, \$1 per quarter. Transient advertisements must be paid for in advance. Advertisements received up to 11 a. m. Wednesday. Foreign advertisements and subscriptions taken at same office rates by Henry F. Gillet & Co., American Exchange, 49, Strand, London, W. C., and the American Exchange in Paris, 35 Boulevard des Capucines, Paris, where The Mirror is kept on sale in the Press and News Departments.

The Mirror is supplied to the trade by all News Companies.
 Make all checks and money-orders payable to THE NEW YORK MIRROR, Station D, New York P. O.

Entered at the New York Post Office as mail matter of the Second class.

NEW YORK, JUNE 16, 1883.

MIRROR LETTER-LIST.

Atherton, Miss Grace
 Ayer, Harry L.
 Allen, D. M.
 Allison, Annie
 Allen, Leslie
 Baugh, F. C.
 Baker, T. W. H. (s)
 Baker and Farrow
 Bishop, C. B.
 Bree, Tommy
 Burr, Geo. (package)
 Baskin, Mrs. J. W.
 Barrett, Lawrence
 Booth, Edwin (s)
 Booth, Edwin, Mgr. of (s)
 Blake, Russell Charles (s)
 Barrows, J. O. (s)
 Barrymore, Maurice
 Brice, J. E.
 Braden, Harry
 Baum, John W.
 Bragg, W. A.
 Carter, Miss T. A. (s)
 Cohen, S. H.
 Chanfrau, Mrs.
 Collins, John
 Clark, James
 Clarke, Eugene
 Chaves, T. F.
 Curtis, M. B.
 Cobia, S. K.
 Campbell, Norman
 Coleman, J. J. (s)
 Cook, Charles
 Childs, Nat (s)
 Chester, Kate
 Cassidy, George H.
 De Kren, Charles R.
 Dening, Robert L.
 Duford, H. F. (s)
 Dunbar, Geo. B.
 De Phillips, Mrs. Laura
 Dalby, Fred
 Dunn, J. H.
 Douglas, Annie
 Evans, J. W.
 Evans, Lizzie
 Emmet, J. K.
 Eytong, Wm.
 Edwards, Charles J.
 Feeley, A. K. (s)
 Farrell, Frank
 Fletcher, Samuel
 Galloway, Geo. N. (s)
 Gilbert, J. H.
 Guinness, Chas. M. (s)
 Gay, Geo. Sr.
 Goodwin, Nat
 Gill, Wm.
 Gannett, P. B.
 Gotthold, E. M.
 Handel, Josef
 Hamilton, F. C.
 Heywood, F. A.
 Hi Henry's Minstrels, mgr
 Harwood, Agnes (s)
 Hugo, N. H.
 Hurst, L.
 Hicks, L. S.
 Hayden, W. R.
 Harrison, Louis (s)
 Harne, James A.
 Howard, Charles L.
 Hill, J. M. (s)
 Havelin, H.
 Hottel, Harry
 Hawk, Minnie (s)
 Irish, Annie
 J. K. Emmet's Fritz comb.
 Kilday, Mr. Frank
 Kraly, I.
 Keene, F. W. (s)
 Kraly Brothers
 La Pierre, Freddie
 Lewis, Catherine
 Lieb, Beatrice
 Loe, Frederick
 Legion of Honor
 Lawrence, Geo.
 Logan, Anthony

The New York Mirror has the Largest
 Dramatic Circulation in America.

The Actors' Fund Meeting.

As compared with the first meeting of the Actors' Fund, a year ago, that which was held at Wallack's Theatre last Friday afternoon is in many respects encouraging. The attendance of actors was larger, the interest manifested in the various questions discussed far greater, and the results arrived at infinitely more satisfactory. We take it that the future of the Fund depends upon the active co-operation of the rank and file of the profession, who from their likelihood to observe the workings of the benevolent object from the position of recipients, can better appreciate its necessities rather than anything else.

Even the officers of the Fund will admit that during the first year of its existence there has grown a feeling of opposition—nay, more, of antagonism—to their administration, among the profession. This sprang not so much from any grave error committed by them, as from a feeling of resentment against what was very generally believed to be their high-handed usurpation of control. The actors, who are the chief means of increasing the Fund, who give their time, their services with characteristic generosity, to its demands, cherished a pardonable disinclination to place the money intended for the relief of their brethren requiring aid in the hands of those standing in relation to them as employers. Managers are not to be faulted as such. Their interests, though they should lie together, are, unfortunately, under the prevailing system, diametrically opposed. As a rule, actors consider managers as enemies, while managers

regard actors in much the same light that the manufacturers hold their factory hands. Apparently they have nothing in common. They neither meet upon a social level nor mark their business transactions with that frankness and absence of suspicion so essential to mutually agreeable professional relations.

It used not to be thus. The actor was an artist; the manager was simply the middle-man or entrepreneur whose subordinate duty it was to present the artist's work to the public in the most advantageous manner. Now the positions are reversed. The actor has become the auxiliary of the manager in the latter's very commendable pursuit of making a fortune. That the tables have been so effectually turned either reflects credit upon the shrewdness of the body managerial or discredit upon the whilom acumen of the players.

One of the fruits of this estrangement was the generation of a sentiment of opposition among our actors when at its inception the managers of this city assumed direction of the Fund. We have heard within the past twelvemonth many expressions of dissatisfaction and disapproval on this score. It was not that the administrators failed to perform their trust in a conscientious and impartial manner, for by every mortal means, it may truly be said, they strove to execute their duties justly and honorably; but it was because the majority of those having charge were managers that the actors gave utterance to their objections. Maybe this was unreasonable on the actors' part—maybe it was not. At any rate, the opposition existed in a powerful degree.

In one respect it had its usefulness, since it spurred a large number of actors to put in an appearance at last Friday's meeting, when they were moved to discuss with some candor the various interesting questions brought up, and to exercise their prerogatives to more or less purpose.

It will be noted in THE MIRROR's report of the proceedings that Vice-President Palmer delivered a capital speech, wherein he was sufficiently conservative and especially propitious to the discontented element present. The applause which greeted his remarks about refusing the appeals for help from able-bodied persons who were stranded in distant places showed that on this point at least all were agreed. The Treasurer, however, in his report failed to explain why the rule was suspended in cases where actors were sent to their homes in England, Germany and other remote places. Mr. Palmer would, perhaps, have achieved a greater success for his speech had he broached the real issue—the controversy between the actors and managers. This phase of the matter he carefully avoided. Secretary Frohman's report officially recorded the work of the Fund during the year, and it was an eminently satisfactory showing. Over twelve thousand dollars has been devoted to the relieving of the sick and destitute and disposing of the dead. The amount expended for various incidental necessities was less than we had expected, no single item exceeding a reasonable sum. Judging from the expenditures, the money raised last Spring on Actors' Fund Day will be sufficient for all contingencies during the coming season.

There are two items among the receipts which are cause for genuine surprise. We refer to amounts received for life-memberships in the Association and annual dues. The first of these shows that it has but twenty life members, and the second thirty ordinary members, proving that but fifty people in a profession which numbers five thousand have done their duty in allying themselves with a charitable scheme which was devised for their benefit! Does not this widespread apathy substantiate our statement that the actors were not content to let the Fund be run by managers? Plainly. By Mr. Frohman's report we conclude that the money has been well managed, and there can be no rational objection made to its disposition.

Apparently the late incumbent had arranged for the disposal of the offices they held for another year, as their proceedings were of the sort called "cut and dried." Mr. Wallack—who is only qualified for the position because he is the patriarch of the American stage—was elected President by acclamation. The plan to vote by voice instead of ballot effectually squelched any thought of opposition, as few actors have that contempt for policy necessary to standing up and boarding a manager in his den. The election of Mr. Palmer to the First Vice-Presidency was scarcely doing justice to a gentleman who has devoted much time, thought and labor to the affairs of the Fund. Mr. Palmer should have been made President. A distinct line ought to have been drawn at the Second Vice-Presidency, to which William Hen-

ders was elected. Why was the distinction conferred on him? He is doubtless a worthy man; but he is a manager of the kind heartily disliked by actors. He is neither benevolent nor prominent. However, all these mistakes might be rectified by calling another meeting for the purpose of electing Mr. Palmer President, Mr. Wallack First Vice-President and an actor like Henry Edwards or J. H. Stoddard Second Vice-President, as it happens that neither of the three first officers elected Friday were chosen legally. Despite the opinion of the disinterested ex-Judge Dittenhofer, those elections were invalid, as they were participated in by a large number of people who were not entitled to the privilege of voting because they had not become enrolled as members of the Fund Association by paying the requisite dues. The veriest numskull knows that elections held under these conditions amount to no elections at all. The re-election of the old Trustees was scarcely wise. Certain changes should have been made in the case of such members of the Board as are non-residents. The Fund is strong enough to do without ornamental figureheads, who are, by reason of constant travel, unable to attend the meetings and fulfil their duties. Another ticket, embracing these changes, was printed and circulated among those present, but it was not brought before the meeting.

There was a good deal of vapid talk indulged in by two or three well-meaning people who are fond of airing their oratorical proficiency whenever occasion offers. It was like an oasis in a desert to hear John P. Smith suggest that the ladies of the profession be asked to interest themselves in the Fund, join the Association and participate in its meetings. We are surprised this had not been thought of before. The efforts of actresses have as largely contributed to the enlargement of the Fund as the efforts of actors. Surely, then, they are entitled to the same privileges. Had THE MIRROR had the compilation of the list of incorporators last year, every woman in the profession, irrespective of rank or station, who had acted for the charity, should have been included. Justice, if not gallantry, demands that hereafter they will be pressed to identify themselves with the Association.

Taking it all in all, much good was accomplished at the meeting. The attendance of a goodly number of professionals created a friendlier feeling than had hitherto existed. On the next occasion of this kind we doubt not that still more satisfactory achievements will be attained, and such concessions made or demanded in the matter of choosing officials as will completely quell any feelings of opposition that may still obtain.

The Bridge and the Theatre.

A bridge cannot be thrown over a river, connecting by a continuous roadway two populations counting, in round numbers, respectively, half a million and a million and a half, without seriously affecting an interest so extensive in both cities as the theatrical. So to speak, by this achievement all the amusement-seekers of Brooklyn and New York are brought under one dome, furnishing a mighty aggregate to draw upon. This cannot but lead to active competition of the two cities to secure audiences. Brooklyn, especially, having the New York theatres brought so near to hand, will be not content with cast-off or second-hand attractions. She will demand novelties of her own, special and exclusive. The mere transfer of the same piece from one side of the river to the other will not suffice, when the Brooklynites can with little effort see the play on its original presentation in New York. This will create a strong current to New York theatres which cannot be arrested except by the production in the other city of originalities of its own.

There can be no doubt that now, when the facilities of transit are so great, the Brooklynite will primarily prefer to take a continuous car to New York to see what attracts him, rather than walk or ride a short distance in Brooklyn to a dull or stupid entertainment.

By this facile vehicle the two great collections of people have become one. Brooklyn ceases to be a suburb, and may now aspire to cope on something like equal terms with the great city of the continent. No longer will the transient settlement be accounted as the City of Churches. From this time forth she is taken into the metropolitan copartnership, and may be expected to work more on the cosmopolitan scale. These new conditions bring her more and more within the sphere of living theatricals and must enlarge the clientele of the theatre.

We cannot say that up to this time Brooklyn has the record of a single dramatic or dramatic piece of character produced

for the first time in that city. To be truly dramatic she must come out into the world, and the bridge gives her the opportunity. She must mix with her fellows and partake of the progressive citations and commotions of our metropolitan life. She has now an opportunity to develop her resources and make manifest her indigenous strength. Instead of posturing in a corner of creation, the half-million city can now step boldly out upon the stage and show the genius for amusement and the ability to contribute her share to the prosperity of the theatre which has in a measure so long lain dormant.

Stage versus Counter and Stump.

It is strange to contemplate and hard to understand upon what grounds people in the middle class of life take it upon themselves very often to speak slightly of actors and the profession by which actors earn their living. Without presuming to exalt the art dramatic to that undeserved eminence on which some of its professors and admirers would place it—without claiming for it superiority to the Church, the Bar, Medicine or Literature—we may at least insist that, as an intellectual calling, it is higher than trade or the mechanical occupations, none of which call for any very extended use of the imaginative faculties, nor for that refinement of mind and manner that must of necessity result from intimate acquaintance and perpetual converse with such minds as those of Shakespeare, Milton, Knowles, Bulwer, Jonson and the like. We do not deny that a dry-goods man or a furniture dealer may be an educated and polished man; we only assert that his avocation does not force him to be, to any great extent, educated and polished, and that the actor's does.

Can it be imagined that if Mr. John McCullough had remained a chairmaker all his life, he would be the genial gentleman he is now, mixing in the best society as an honored guest, and sitting on the chairs instead of seating them? Surely not. He would always, we dispute not, have been a good, whole-souled fellow; but he would not have cleared his brain and purified his mind by intercourse with the master spirits of all time as he has done now. We fancy that he would have been a jolly journeyman, and perhaps a leader in strikes, whereas he is now a pleasant gentleman and a leader of public taste. Had Clara Morris served all her life in a shop, would she have been the petted favorite of society and the agreeable companion she can be when she chooses? No. We have the utmost respect for the pretty girls behind the counter at Macy's; but we have not found them, as a rule, very brilliant conversationalists, the constant repeating of the monosyllable "Kesh!" having, we opine, a deadening influence on the parts of speech not conducive to intelligent interchange of thought. To be sure the actors talk shop, but, then, the actor's shop is so much livelier a shop than the milliner's that we would rather hear about Hamlet or Lady Teazle than about lines of goods and the price of a yard of calico. Surely the politics of the Stage are quite as interesting and far more honest than the squabbling of ward politicians, and yet we have heard one of the latter school of orators descend at large on the mean position of an actor, as if bemusing ignorant Paddies' mushy brains with bad whiskey and thus bending them to your will, or carneying with priests for the wholesaling of votes, were a more honorable occupation than giving life to the words of the philosophic Hamlet or the humorous Touchstone.

Especially have we noted this ignorant contempt for actors among the mushroom Irish-Americans, who, having found this country more propitious to their fungoid growth than the wet bogs of their native land, and have therefore bourgeoned into an unwholesome efflorescence that is apt to cause their heads to swell to the similitude of a goodly cabbage, have taken up the idea that it is "genteel" to decry the stage and all belonging to it, forgetful of the fact that this very contempt for things dramatic is merely a survival and development of the hatred borne by the Cromwellite Puritans to the theatre, and the imitation of that hate by the conquered Irish, who, like all enslaved peoples, take their tone of fashion and good form from their masters.

Actors have their weak points physically and mentally, we confess; but we think that in both these lights they can compare favorably with tradesmen or politicians—yes, and lawyers or doctors, either.

BENEFIT.—The benefit to Mrs. Hains, in St. Paul, netted \$800. Manager Hess, of the Acme's, was ushered before the curtain by Mayor-elect O'Brien, and introduced to the audience as the pioneer of English opera in the Northwest.

Personal.



THOMPSON.—This is a portrait of Minette Thompson, a clever actress, who has been two seasons with the Harrisons. She has not engaged yet for next season. We can honestly commend her to the attention of managers.

ARRIVALS.—Emma Cliefden and Charles Maubury have returned from Europe.

MOORE.—Pony Moore, the London minstrel, will sail for England on Wednesday next.

FOSTER.—Mrs. Augusta Foster, of McCullough's company, is spending a few weeks in St. Paul.

POOLE.—W. J. Comley has secured Mrs. Charles Poole for an eccentric part in The Princess Chuch.

ENGLISH.—Will E. English, of English's Opera House, Indianapolis, arrived Tuesday. He is at the Leland.

SPARKS.—Richard Golden, Dora Wiley, Jas. T. Powers and Willie Edouin and wife sail today by the Republic for London.

JANSEN.—Marie Jansen has made a hit as Patience at the Boston Museum—which will be pleasant news for the flighty Lillian.

BARRETT.—Lawrence Barrett has just closed one of the most successful engagements in the legitimate ever played in San Francisco.

DOUGLASS.—Manager James Douglass, of the Vine Street Opera House, Cincinnati, is in the city preparing for a brief visit to his native Scotland.

GRAY.—After the close of her season, this week, Ada Gray will pass a fortnight at Coney Island, and then go to Saratoga for the remainder of the Summer.

WAMBOLD.—David Wambold, late of the San Francisco Opera House, has returned to town from the health resorts. He appears to be in improved health.

KLAW.—Marc Klaw arrived in town Tuesday morning. He will summer with his family at Ridgewood, N. J., preparatory to opening the season with Fanny Davenport.

FRITCH.—Letitia Fritch leaves the Ford Opera company in St. Louis on Saturday night. She will remain in that city for the Summer. Louise Eissing succeeds her.

MAERZ.—A. J. Maerz, of the Buffalo Courier Lithographing Company, is at the Morton House. He has just received a large order from Arthur B. Chase for Rhea lithographs.

JEWETT.—Sara Jewett reached the city Tuesday morning, having come from Boston for a few days, to try on some new dresses and learn further particulars of her coming tour.

ELLIOTT.—Agnes Elliott has been dangerously ill with meningitis. Last Thursday the febrile symptoms occasioned great alarm. She is at present, however, reported convalescent.

REYNOLDS.—Victoria Reynolds leaves for Europe Saturday on the England. Her mother accompanies her. She is under contract to Willie Edouin for a protracted period.

O'BRIEN.—Frank P. O'Brien, manager of the Opera House at Birmingham, Ala., will arrive in the Metropolis July 2. He has had a more than usually successful season in the Pittsburgh of the South.

TEMPLE.—Rose Temple has gone to Providence to play in Heart and Hand at Sans Souci Gardens. Miss Temple is now known in private as Mrs. Harry Froom. She is at present separated from her husband.

SHRIVER.—John S. Shriver, of the Baltimore American, goes abroad for his paper this Summer. He will correspond on the subject of the International Exhibition in Holland and other topics. Mr. Shriver leaves next Wednesday by the Amsterdam.

SANSON.—Hessie Sanson, late with the Vokes Family, and as bright a sourette as there is on the stage, has received several flattering offers for next season, but has not as yet closed with any of them. She should be secured by some of our resident managers for the stock.

WEDDING.—James G. Peakes and Matilda Chapman, of Hess' Opera company, were married in Milwaukee last week. Henry Peakes was best man. The company were witnesses to the ceremony, after which there was a breakfast at the Plankinton House.

BARTHOLOMEW.—We present on our first page a picture of Prof. George Bartholomew, the greatest of horse educators. The success of his Equine Paradox this season has been something unparalleled in entertainments of the kind. A column biography of this remarkable man appears on another page.

The Usher.



Read him who can! The ladies call him, sweet.
—Lynn's Ladies' Look.

The scandalous behavior of Lillian Russell last week and the notoriety it obtained in the newspapers shows what a vast amount of mischief the sins of one person can do the profession at large. For two or three days it was the almost exclusive topic of conversation among people who take an interest in theatrical affairs. It is sad to think how easily the stage can be besmirched. The salutary efforts of one good woman's life to maintain a name free from stain in a public capacity are more than counteracted by the peccadilloes of one abandoned individual in the space of a dozen hours. Unhappily, the mud is widely scattered and clings to the skirts of many—good, bad and indifferent alike. The public is cruelly thoughtless—it cares not a jot for the scores of women who honestly adorn the stage. When a single case of unblushing immorality comes to the surface, the public degrades its estimation of actresses and sweepingly denounces and excommunicates them as a class.

The dramatic critics of the dailies began their usual Summer holiday Monday night. The novelties have petered out and they have little to do from now until Fall except sharpen their pencils and draw their fat wages.

I am told that the complimentary breakfast to Sara Jewett, at Delmonico's recently, was paid for by the George Edgar syndicate. I thought the Jersey Aesthetics were a little previous in banqueting Miss Jewett, who, though an estimable lady and a capable actress, is a leading lady of ordinary calibre and nothing more. If the breakfast partook of the nature of an ad., the people who got it up deserve praise for the successful manner in which they pulled wool over everybody's eyes.

Judging from their participation in that affair, I opine that the Aesthetic Society can be hired by any actress wishing a "complimentary" breakfast. This is an era of progress in all matters pertaining to the conveniences. So Mrs. Erminie Smith's dining-out organization, with such adjuncts as speech-making, applause and enthusiasm always on hand, will be hailed with delight by the fair ladies of the stage who have heretofore been unable to secure feasts at Delmonico's.

The Actors' Fund meeting showed a deplorable lack of knowledge on the part of a number of the participants regarding the rules which should govern the proceedings at such affairs. Much irrelevant talk was indulged in and a good deal of valuable time wasted. It might not be a bad idea for the Fund Trustees to appropriate a small sum for the purchase of copies of Cushing's Manual for distribution among the members.

I was surprised to learn by the Secretary's statement that no more than fifty professionals had, during the year, paid dues and qualified as members. The list of incorporators numbers one hundred and eighty; therefore, if every one of the fifty who qualified was an incorporator, less than one-third of the entire number had paid dues. It is to be hoped that every professional who is able will immediately take the necessary steps to be enrolled as a member. The annual dues are within the reach of all that are not absolutely impecunious.

I should like to have heard the question of circus people in connection with the Fund discussed. The Act of Incorporation is misty as to whether they are or are not entitled to the benefits of the Fund. Except for Barnum's benefit at the Madison Square Garden, which netted but a small sum, the circuses have done nothing for the Fund. Yet circus people have obtained relief from it. I cannot see any earthly reason for this. Actors and acrobats have nothing in common. There is no affiliation between the people of the stage and those of the sawdust ring. It is degrading to a noble art to place its votaries upon a level with clowns, tumblers and tight-rope walkers. The circus business is extensive enough to have a separate Fund of its own. At all events, the Actors' Fund should not be extended to circus performers. The Act is subject to amendment, I presume, and it should be amended to at the next annual meeting.

Miss Paulin and the Casino.

A Mirror reporter called upon Louis Paulin, yesterday morning, to ascertain her reasons for not continuing with the McCaull management and appearing in The Queen's Lace Handkerchief at the Casino. The modest little lady claims to have been very shabbily treated by Manager McCaull. She says that when McCaull went to California, last March, with the Lace Handkerchief, she was left at home with a contract to study and specially create the part of the Prince in Trebizonde. A week later the Prince was also assigned to Miss Russell, whose contract read that she be entitled to any part in the cast of Trebizonde she might desire, and she, unconscious that Miss Paulin was already studying the Prince, selected it. No explanation was made by McCaull.

Miss Paulin, anxious to make a success, studied hard for four weeks, until the company returned from Cincinnati, when, upon reporting at the Casino to rehearse for the Prince, she was surprised to find Miss Russell was to appear in the part. Miss Paulin was importuned to take the Princess or Regina; but as her voice was unsuited to either, and as she had a contract to sing the Prince and nothing else, she positively refused and left the theatre. In the meantime the lady had been approached by several managers with offers, but remained true to McCaull, thus missing a number of good engagements. When the Russell fiasco occurred, Miss Paulin was ready to fulfil her contract, and although her season was a short one—only two nights—she went on and acted nobly.

Previous to the close of the Trebizonde, Mr. McCaull assured Miss Paulin he wanted her for the King in the Lace Handkerchief; but later she was set aside and requested to accept a minor part. As she had had enough of McCaull she ended her engagement, and has quit the Casino—perhaps for good. The Comopolitan management want her to create the part of Methusalem, and she expects to come to terms to-day (Thursday). If not engaged for that, she is wanted by John Howson, in Boston, and may appear in La Grande Duchesse, Trebizonde, the Lace Handkerchief, and other operas later in the season, which lasts until August 23.

Trouble Over the Receipts.

A hitch on the closing night of Ada Gray's engagement at the Windsor Theatre last week is likely to end in the courts. If the law is invoked in the matter it will test the question whether a manager has the right to purchase tickets, in greater or lesser quantities, at the box-office of a theatre in which his combination may be playing. Mr. Charles A. Watkins, manager for Miss Gray, is decidedly of the opinion that this is a manager's privilege, while Messrs. Stevens and Murtha claim that they would have lost money by selling Mr. Watkins a hundred dollars' worth of tickets on last Saturday night.

"We played to nightly increasing business at the Windsor," said Mr. Watkins, "during the hottest week of the season. We were to have half the receipts after the first \$500 were taken in. If the gross reached or exceeded \$3,000 then the total, including the \$500, was to be equally divided. When the week was half over it was plain to be seen that the receipts would reach the sum that would entitle us to half the \$500. Then Stevens and Murtha resorted to devices to keep them down. Men were stationed in the lobby to sell fifty-cent seats at seventy-five cents and one dollar. Many of these buyers would have paid the full price at the window. But there was a hawk right at the window. In one instance a party of eleven foreigners were sold fifty-cent seats at one dollar each. Deadheads were placed in the boxes and choice seats, and paying patrons were forced into the back rows. Here are the official figures, which tell their own tale: Box seats sold, 89; seventy-five-cent seats, 649; fifty-cent, 3,106; thirty-five-cent, 1,587; twenty-five-cent, 849; fifteen-cent, 439. The fifty-cent admissions are out of all proportion with the others.

"Under all these circumstances, I determined to make up the shortage out of my own pocket. Mr. Bloom, my business manager, had been in the habit of assisting at the gate during the early rush, and no objection was made until Saturday night, when he was ordered off. I insisted on knowing the count, but was refused all information. Then I asked Mr. Stevens if he would sell me a hundred dollars' worth of tickets, and he said he would. But when I returned from my wife's dressing-room with the money he flatly refused to sell another ticket, and closed the box-office to all comers, thus preventing casuals from dropping in and paying their money. As I had threatened to keep the curtain down, Murtha sent for a squad of police to preserve order. But I changed my mind and let the performance go on, as I had never yet dismissed an audience. I shall enter suit against the Windsor management next week.

"I may say here that I made a somewhat similar arrangement with Knowles and Morris at the Grand Opera House, Brooklyn. When the receipts reached a certain figure they refunded \$400, and at the same time expressed their pleasure at doing so, as they were more than satisfied with the week's engagement."

A Mirror reporter sought Manager Frank Murtha and obtained his version of the trouble, which is as follows:

"This was a Summer engagement, and we were content if it paid expenses. Our arrange-

ment with Mr. Watkins was that we were to take the first \$500 that came in. After that it was to be share and share alike. But there was a proviso that if the receipts amounted to \$3,000 on the week, then we were to hand over half of the \$500, making it share and share alike the week through. Business during the week was very good—far beyond our expectations—and I really thought the take was going to exceed \$3,000. In that event we would have cheerfully given Mr. Watkins his half of the \$500.

"But on Saturday night a little sharp practice was developed. Business Manager Bloom was seen at the gate taking tickets from our doorkeeper and checking them off on a slip of paper. This was an unusual and rather suspicious proceeding, and Bloom was peremptorily ordered to keep his hands off the tickets. Watkins indignantly demanded an explanation, and he was informed that we were responsible for the tickets, and that, as it was Saturday night and no bill-board or deadhead tickets admitted, the counting up would be a very simple matter. Watkins, madder than a hornet, then said the play should not go on unless he could have a count. Then the little game was exposed—he was after that \$500. I quietly sent for a squad of twenty-five policemen to preserve order in case the house was dismissed. When Watkins saw the bluecoats file in he cooled down and allowed the play to proceed. Indeed, the first act was over and it was nine o'clock. But he was still on the scent of that divvy, and a few moments later he was at the box-office demanding a hundred dollars' worth of tickets. The window was shut in his face. He was furious at this and threatened legal proceedings. We hope he will carry out his threat.

"I really believe that but for Watkins' unblushing attempt to hoodwink us the receipts would have reached over \$3,000; for the presence of an unusual number of police at the doors no doubt caused late comers to fear trouble and prevented them from entering the house. As it was, the receipts fell just fifteen dollars short of \$3,000."

Haverly and Colville.

C. H. McConnell—Colonel Haverly's guardian angel—arrived in New York the latter part of last week, for the purpose of helping the Napoleonic manager to tide over his difficulties. These, to a certain extent, have been misrepresented. Sam Colville and E. G. Gilmore did not obtain possession of the Fourteenth Street Theatre by a writ of attachment, but by virtue of a transfer of the lease, which was made some time ago, when Haverly was pushed and willing to sign almost anything to obtain money. At the same time he signed over to Colville and Gilmore, through Thomas Maguire, a one-third interest in the prospective profits of his Silver King companies. The cause of Haverly's shortness was the rapidity with which he was paying his old debts with every available dollar of profit. This season he has cleared \$80,000 by his theatres and enterprises, and that sum has been distributed among his creditors. The only indebtedness he has at present is \$13,000 to Colville and Gilmore, \$3,000 to Shook and a considerable sum to C. H. McConnell, which is not pressing. His condition, therefore, is really better than it has been in two years.

On Sunday a conference was held at the Hotel Brunswick between Mr. McConnell and Abraham Hummel and Sam Colville, E. G. Gilmore and ex-Judge Dittenhofer. Colville, who has figured in this matter in the papers as a friend at heart to Haverly, was churlish and unyielding. He demanded spot-cash, saying that all he wanted was the money. Mr. McConnell offered to endorse Haverly's paper for the amount payable during the next three months, and leave the lease of the theatre in Colville's hands as additional collateral security. This Colville would not listen to. Mr. McConnell accordingly withdrew, leaving his opponents in a temper.

Since then Mr. McConnell has not gone near Colville. Unless reasonable concessions are made by the latter, he will return to Chicago next Monday. He has concluded that unless Colville and Gilmore act in a more conciliatory spirit he will allow the Fourteenth Street Theatre to remain in their hands. It is plain that Colville's pretended friendship for Haverly is rubbish. They know that if the latter gets the theatre again, their claim on the profits of the Silver King tours will be invalidated. The lease of the house extends only a year from next Fall, when there is a privilege of a further year's renewal on condition that twelve thousand dollars is spent in improving the building.

"Haverly is better off," said Mr. McConnell to a Mirror man yesterday afternoon, "than he has been in a good while. Had Colville acted considerately, and given him a little time, this trouble would have been averted. Haverly's Theatre in Chicago, I am prepared to prove, has cleared more money the past season than any other theatre in the country. Money has been made at the Brooklyn and New York theatres. The travelling attractions—except the opera company—have cleared good profits. If Haverly had been a little less anxious to wipe out his debts he would not have crippled himself. I propose, however, to see him through.

"Unless a favorable proposition is made by Colville this week, we shall let the Fourteenth Street slide. I guess Colville will get sick of his bargain—if he isn't already. The Silver

King and other enterprises will in no wise be affected."

A New Theatre for St. Louis.

Manager W. H. Smith, late of the People's Theatre, St. Louis, arrived in the city last week, and is stopping at the Sinclair House. He is now engaged in building a new theatre in that city, and a Mirror reporter called upon him to learn something of the new enterprise.

"This season I propose to have a theatre of my own. I'm tired of making fortunes for others, so in future I will paddle my own canoe. I'm not alone in the new affair. Messrs. E. Butler and J. H. McIntyre will be associated with me as partners, though I will have sole control of the business."

"When do you open?"

"About Sept. 1."

"Have you begun work on the building?"

"Yes—some time since, and when the theatre is completed it will be one of the largest, handsomest and best appointed in the West. It will be devoted to first-class combinations exclusively. It will be located on the corner of Seventh and Walnut streets, in the vicinity of the hotels and other theatres, with a depth of 138 feet on Seventh and a front of 75 feet on Walnut. The front will be built of granite and pressed brick, with galvanized iron pediment and cornice, Renaissance style. The entrance, 33x17 feet, will be the largest in the city. A handsome balustrade will run around a large opening over the lobby, making a fine promenade. A massive chandelier will hang down through this opening. On the ground floor of the auditorium there will be 925 seats, all orchestra chairs. The family circle will contain 600 chairs; gallery 1,000 seats. There will be twelve private boxes, arranged on each side of the stage—six on the parquette floor and six on a level with the family circle. The stage will be the largest in the city, 45x68 feet, with a 35-foot curtain. The dimensions of the auditorium will be 70x80 feet to the footlights, and 50 feet to the ceiling. The theatre will be absolutely safe in case of fire or panic. The roof, which will be gable-shaped, will be a novelty. It will be so built that at any time by pulling a cord leading to the manager's office each side will slide down, leaving the whole top exposed to the air. This device will not only cool the theatre, but in case of fire let out the smoke and blaze."

"What will you call it?"

"The Standard Theatre. I wish THE MIRROR would inform the public that it is not intended for a variety theatre, as has been promulgated by opposition managers, but will be run as a first-class comedy, melodramatic and combination theatre, at popular prices, and I will always have the best attractions that can be secured."

Mr. French's Affairs.

A reporter for THE MIRROR happened in Henry French's this week, and was greeted with—

"We have purchased H. J. Byron's entire list of plays, seventy copies in all, for exclusive use in England—and an expensive lot it is; but this news will hardly be of interest here. In Paris there is only one success—The Ace of Clubs—and we have that, and have disposed of it to Wallack and Stetson."

"How about Mr. Haverly's Silver King companies—will they be affected by the recent complications?"

"No, sir; they will go out just the same, Mr. Haverly having arranged everything satisfactorily."

Mr. French left for California yesterday, to remain away ten weeks.

Stetson's Speculations.

Meeting Manager Stetson at the Hotel Brunswick, a day or two since, a reporter for THE MIRROR questioned him relative to his plans for next season.

"I cannot speak definitely of all the details yet, as the season is some distance ahead; but I can give you an outline. I shall unite stock company and combination next season; that is settled."

"What alterations will you make at the Fifth Avenue?"

"I shall have an orchestra circle put in, admission to which will be one dollar. I shall also make a change in the price of admission to the theatre. The rate has always been one dollar; but next season it will be fifty cents."

"Will you have a complete stock company?"

"I shall engage the leading people, such as leading man, leading lady, heavies, comedian, soubrette, etc., and play them both here at my Boston theatre. I shall also engage combinations—the best only. So, in case of any mishap to a combination, I will have my stock company to fall back on. I will not then be left at the mercy of stars. I have become heartily tired of working for other people's interest; I shall now endeavor to make money for myself. Why, the stars, if ladies, not only get a large percentage, but the manager must pay their hotel bills and carriage hire, and charter special cars for them. You would be astonished if I were to show you the extras of stars. Later in the Summer I will be happy to give THE MIRROR more particulars."

"What combinations will you manage?"

"I shall place two on the road. One will play The Ace of Clubs—which Mr. Wallack will produce at his theatre—the combination starting out in December. The other company, headed by James O'Neill, will play Monte Cristo and a repertoire. If I find a good play I will produce it with my stock company."

TELEGRAPHIC NEWS.

Flash to Us from Everywhere.

A New Play and a Debut.

(BY TELEGRAPH TO THE MIRROR.)
CHICAGO, June 13.—The Power of Money, by the author of the drama L'Assommoir, was given its first production at McVicker's on Monday night. It is in four acts and the scenes are laid in America. The scenery is by Hamilton, of the Union Square, and Rogers and Davis, of McVicker's. Much of it is that of The Living Age refurbished. Power of Money is a sensational melodrama, but not of very great merit. In the cast were E. K. Coffey, Genevieve Rogers, C. G. Craig, Harry Langdon, Charles Stanley, M. J. Jordan, R. C. Wilson, Charline Wedman, Edwin Brown, Louis Barrett, J. McCartney, Leonora Dudley, Annabel Dudley and Hattie Finn. The attendance was large augmented by a liberal distribution of first-night tickets.

Selma Fetter's formal debut was made at the Grand Opera House, in Lee's Building, on Monday night. Miss Fetter made her first appearance, under the auspices of friends and with the assistance of John W. Norvin, in her native Louisville two seasons ago. The cast at the Grand was as follows: Margaret Elmore, Selma Fetter; Matthew Elmore, William Harris; St. Lo, John A. Lane; Eugene De Lorne, William Lloyd; Paul La Font, C. P. De Groat; Friar Dominic, J. B. Turner; Sir Viray, H. C. Barton; Morice, J. O'Hara; Jean Ruse, Harry Hawk; Hermine, Eugenie Blair; Marion, Ella Wren; Jennie, Miss Myers. The audience was a fashionable one; there was a large delegation of the lady's friends from Louisville, and she was of course given an enthusiastic reception. Miss Fetter undoubtedly possesses talent, and created a very good impression upon the unprejudiced—that is, upon those who came to judge of her merits, and not merely to welcome and applaud her.

Dull in the Smoky City.

(BY TELEGRAPH TO THE MIRROR.)
PITTSBURGH, June 13.—There is little doing in theatrical circles. All houses, except the Museum, are closed, and it is a matter of impossibility to obtain any news in regard to future movements or intentions of managers. John W. Kassone's combination gave a cheap variety entertainment at the Opera House last week; but, barring the Monday house, the business did not average above fair.

Monday evening, 4th, was devoted to the benefit of Charles Seaton, Richard Johnson, and Daniel Silvers, and the many friends of these popular attaches of the Opera House turned out en masse.

At the Museum, a Contest of Beauty is being held, and some twenty or thirty fair creatures are attracting swarms of dudes and bald heads.

J. Harry Rowe is at home here, as also is Miss Brosi, the opera singer. The large entrance to the Opera House has been transformed into an anatomical museum.

Mr. Keller, of the Chronicle, has written a play, which has been accepted by Mattie Vickers and Charles Rogers, and will be produced by them during the coming Fall. The title of the play is Zara (7).

Ranch 10 at the Hub.

(BY TELEGRAPH TO THE MIRROR.)
BOSTON, June 13.—At the Boston Theatre one of the largest audiences of the season was present at the first production of Ranch 10 in this city. The play met with great success with the lovers of the Western drama. The scenery and mechanical effects deserve much praise.

A large audience attended the performance of The Sorcerer at the Bijou. The opera was placed upon the stage in a careful manner and met with great appreciation. Digby Bell received a hearty welcome upon his return.

A fair audience was present at the Park Theatre, on which occasion The Two Roses was presented with a good cast. Home will be presented later in the week.

The Summer season at the Museum opened with the performance of Patience, in which John Howson scored a success as Bunthorne. Globe and Windsor theatres closed.

Miscellaneous.

(BY TELEGRAPH TO THE MIRROR.)
PROVIDENCE, R. I., June 13.—Rice's Comic Opera company opened on Monday night at the Sans Souci Gardens in The Sorcerer before a large audience. The performance was meritorious, especially when it is considered that it was the first production of the opera by this company. The chorus was large and its work praiseworthy.

Letter to the Editor.

THE SPENCER-REILLY CONTROVERSY.

GALVESTON, June 7, 1893.
Editor New York Mirror:
MY DEAR SIR—In your issue of June 5 appears a letter from Mr. J. E. Reilly regarding your article in a previous issue headed, "Trouble about a Lease." Now, Mr. Reilly bases his answer to that article upon the mistake you made regarding the true facts of the case, and fails (no doubt intentionally) to even mention the cause of dispute, and further that the same is still unsettled. Knowing that you only wish a true version regarding this matter, I herewith give it.
On February 8, 1893, I leased the Tremont Opera House of Messrs. Pillot and Reilly (of which I have ample proof). Some time afterward they ignored their lease to me, and Mr. Reilly announced that he would manage the house himself (see his advertisement in THE MIRROR). This arrangement gave considerable dissatisfaction to our citizens, as is evident from newspaper articles. Finding that this would not do, they again leased, giving Mr. H. Greenwell co-lease, and Mr. Reilly retaining the other half in his own name. As my old lease did not expire until May 1, 1893, I, under legal advice, declined upon May 1, 1893, to vacate on the demand of Mr. Pillot, claiming that my new lease entitled me to the house. He thereupon sued me a writ of ejection, giving bond for \$25,000, and the sheriff took possession at the expiration of ten days. Mr. Pillot then another bond in the same amount, taking the house out of the sheriff's control, and giving Messrs. Reilly and Greenwell in possession. It was my privilege to give this last bond, but was advised not to do so; but filed a suit in reconviction and asking damages, especially on this suit must be tried before the season opens, as continuation to carry it beyond that time cannot be had. Now that suit has not been tried, but is declared for the term of court now in session, and we fully expect to reach it during this month, as no court has yet passed upon any of the questions at issue. I am sure each decision is given the only legal manager of the Tremont Opera House; the other parties are only constructively in possession. If the Court decides in my favor, the house comes back to me with damages. Of this I have not the slightest doubt, as I have no wish to cause any company playing this city any trouble; yet, I shall certainly not my own pleasure about playing any attraction not booked by myself. Messrs. Reilly and Greenwell have assumed to act for the District Court of this State in giving a verdict in their favor without trial of the cause by that court. I would have been in New York on this but have remained, trusting the case would be decided at this time, as I am ready for trial. There is no necessity for me to leave the State to try and influence the case, thus showing the weakness of their case. Now, Mr. Editor, these are the real facts, no matter what the contrary. Respectfully yours,

Prof. George Bartholomew

The Greatest Horse Educator in the World.

Professor George Bartholomew was born on the farm of his esteemed father, Noah W. Bartholomew, May 14, 1833, in Erie county, N. Y. His father achieved an enviable reputation as a scholar of fractions and animals, and to this best of mind was due, no doubt, the life labor and wonderful achievements of his son George, who, at a very early age, gave evidence of great power and marked genius in the handling of all kinds of domestic animals. In 1856, his father moved with the family to Jackson, Michigan. The climate not agreeing with his father's health, the family some years after moved to Missouri. Not finding horses here of sufficient obstinacy and wildness, George left his parental roof and started, in 1858, for Lower California, where the wild horse roamed in all his freedom. He finally arrived at San José during the great gold craze, which for several years diverted his mind to mining, though the horse was always the subject of much thought. After leaving the mine he farmed for three years, and during this time his ambition to make his mark in the arena first developed itself. Among the numerous incredible accomplishments with horses, the educating of "Young America," in 1855, the best performing horse ever in that section of the country, was the professor's first prominent success, and for whom he refused \$10,000. The animal was poisoned by a discharged groom in 1860.

In Denver, Colorado, in 1871, he bought Bravo and Boneto, and later Piccaninni, Flora and Kitty. In 1873 Cupid. In 1874 Nioquich, from a noted Indian Chief. Nettle, the famous leaper, he purchased of Mr. Frank D. McClure, of Denver. These are the principals of the ten horses known as the Bronchos, which have elicited the wonder and admiration of millions during their exhibition in America (now being presented at the Aquarium in London). This was his first and the only school of horses presented in the world up to this time.

In 1875 he disposed of the Broncho horses on the instalment plan, and through premeditated fraud lost them after exhibiting them for five weeks in St. Louis to large audiences. This left him penniless; but nothing daunted, he broke horses and did the best he could in St. Louis until he was able to return to Oakland, California, where he continued the love of his life, the subduing and educating of horses, and by strict economy accumulated sufficient money to purchase from time to time ten horses, and on July 4, 1879 he gave their first public exhibition in a garden in Oakland to an audience of over 10,000 persons, a memorable event in the professor's life, and the turning point of his long cherished and hard worked for desires. This was the beginning of the famous Equine Paradox, now consisting of sixteen horses that do everything but talk and they do that in their own way, comprehensible to the audience. A description of their intelligent action and marvelous doings would seem incredible. All their actions are by word of command. They understand over three hundred different commands, comprising a vocabulary of over fourteen hundred words. The entertainment is of such a character as to confuse, startle, perplex and break up all existing ideas as to the docility of the horse. Professor Bartholomew's system of horse education has revealed heretofore unthought of equine sagacity and has been of incalculable good in causing the better treatment of that noble animal by all who have been fortunate enough to see them. He has achieved great fame and is received everywhere with marked attention by leading humane people, who have presented him with many tokens of regard and appreciation.

In 1880 he left Oakland, California, for Chicago and the East, and the marvelous exhibition has been presented since in the leading theatres of the principal cities with extraordinary success. Their longest stay this season was in Boston, where one hundred and twelve exhibitions were given in three months to one hundred and twenty-one thousand two hundred and nine persons. There is no other indoor entertainment that is favored with the same patronage. In Boston he was presented by friends with a horse of diamonds and a horse-shoe and whip studded with diamonds. On the one hundredth performance his managers, John D. Mishler and Capt. J. E. Comstock, presented him with a twenty-four karat solitaire diamond ring. The present season will close June 16. He will spend the Summer at Newport, and, during the vacation, will add two more horses and introduce features even more wonderful than those now presented. His next season opens in Philadelphia in September, after which they will be presented in New York. The professor has educated more horses for exhibition and tamed more for general purposes than any other man in the world. The height of his ambition and the pride of his life have been his educated animals and to present them to the public. He organized and conducted, at different times, seven circuses, with which he travelled all over the Pacific Coast.

He is an agile acrobat, tight-rope walker, graceful, daring rider, and has ably filled nearly all the positions in the life of the arena. His life has been most romantic, and where many men would have despaired it only impelled him to greater exertion and bore him onward to the goal of success. His exhibitions have so delighted hundreds of thousands of persons, and so great has been his success that he has refused fifty thousand dollars for his horses. The professor was married in 1858 and is the happy possessor of three girls and two boys.

COSMOPOLITAN THEATRE.
Broadway and 41st Street.
S. M. HANCOCK, Lessee and Manager.
"AMERICA'S SAFEST PLACE OF AMUSEMENT."
MESTAYER'S
TOURISTS
IN A
P. P. C.

EVENING AT 8. MATINEE SATURDAY AT 2.
Coolest house in New York; sliding roof, open air promenade around roof.

GRAND OPERA HOUSE.
Lessee and Manager - Mr. Henry E. ASHBY.
Evenings at 8. Matinee Wednesday and Saturday at 2.

LAST NIGHTS.
MONSTER MINSTREL TROUPE.
C. A. L. E. N. D. E. R. C. S.
COLOSSAL CONGRESS OF COLORED CELEBRITIES.

One Hundred African Artists and the Famous Hyers Sisters.

HAVERTY'S THEATRE.
14th Street and 6th Ave.
J. H. HAVERTY, Manager and Proprietor.

ROLAND REED
AND STERLING COMPANY
in Marsden's most enjoyable comedy success.

CHEEK.

With bright, new scenery and prettiest songs.

MATINEES WEDNESDAYS AND SATURDAYS AT 2.

"Cheek is better than pedigree."
"Don't holla at me, I'm not a telephone."
"I'm a gentleman and don't care who knows it."

MADISON SQUARE THEATRE.
24th St. and Broadway.
DANIEL FROHMAN, Manager.

THE RAJAH;
OR
WYNOCOT'S WARD.

The new comedy by William Young, Esq.

SAN FRANCISCO OPERA HOUSE.
Broadway and 10th St.

EVERY EVENING AND WEDNESDAY AND SATURDAY MATINEES.

WILLIE EDOUN'S SPARKS

IN
A BUNCH OF KEYS.

The funniest stage picture ever witnessed. Prices as usual. Seats secured.

THE CASINO.
Broadway and 10th Street.

50 CENTS ADMISSION. 50 CENTS. Reserved seats, 50c. and 40c. extra. Boxes, \$2, \$3, \$4, \$5, \$6, \$7, \$8, \$9, \$10, \$11, \$12, \$13, \$14, \$15, \$16, \$17, \$18, \$19, \$20, \$21, \$22, \$23, \$24, \$25, \$26, \$27, \$28, \$29, \$30, \$31, \$32, \$33, \$34, \$35, \$36, \$37, \$38, \$39, \$40, \$41, \$42, \$43, \$44, \$45, \$46, \$47, \$48, \$49, \$50, \$51, \$52, \$53, \$54, \$55, \$56, \$57, \$58, \$59, \$60, \$61, \$62, \$63, \$64, \$65, \$66, \$67, \$68, \$69, \$70, \$71, \$72, \$73, \$74, \$75, \$76, \$77, \$78, \$79, \$80, \$81, \$82, \$83, \$84, \$85, \$86, \$87, \$88, \$89, \$90, \$91, \$92, \$93, \$94, \$95, \$96, \$97, \$98, \$99, \$100.

THIS WEEK.

McCAULL COMIC OPERA COMPANY.

THE QUEEN'S LACE HANDKERCHIEF.

Chorus of 60 Voices. Orchestra, 30 Musicians.

TONY PASTOR'S NEW THEATRE.
14th Street.

Every Evening and Saturday Matinee.

LAST WEEK

THE GREAT NEW YORK SUCCESS.

VIM. VIM. VIM.

NEIL BURGESS.

Next week—Edwards and Jackson's Folly Company in Fun in a Balloon.

WINDSOR THEATRE.
Bowery, below Canal Street.

JOHN A. STEVENS, Proprietor.

F. B. MURPHY, Manager.

THE PEOPLE'S THEATRE.

Presenting all the leading Stars and Combinations at popular prices.

THIS WEEK.

The great Comedian,

CHARLES L. DAVIS.

in

ALVIN JOSLIN.

180 Laughs in 180 Minutes.

MATINEES WEDNESDAY AND SATURDAY.

WALLACK'S THEATRE.
Broadway and 10th St.

Sole Proprietor and Manager, LESTER WALLACK.

Every evening at 8, and matinee Saturday at 1:30.

CARL HERRMAN'S

ORIGINAL THALIA OPERA COMPANY.

The Largest and Most Complete Foreign Organization in America.

In their latest and greatest operatic success, in three acts, by Ludwig Engländer.

THE PRINCE CONSORT.

All Thalia Principals in the Cast. Powerful Chorus. Splendid Scenery. Gorgeous Costumes. Augmented Orchestra. Box office open from 8 to 6.

ALEXANDRIA, VA.

ARMORY HALL.—Seating capacity 700. Large single dressing rooms, and fine scenery. Population 16,000. Rent or share with good attractions.

GEO. S. SMITH, Manager.

BINGHAMTON, N. Y.

HOTEL BENNETT, CENTRALLY LOCATED, everything new, all modern improvements, including passenger and baggage elevator, gas, steam, etc. Every room heated by steam. Special rates to the profession.

G. M. FURMAN, Proprietor.

BROCKVILLE, CANADA.

NEW OPERA HOUSE, GEO. T. FULFORD, Manager. Seating capacity 1000. Complete in all its appointments. Rent or share to first-class combinations.

CHATHAM, N. Y.

BRIGHT'S NEW OPERA HOUSE. Completed with all modern improvements; best scenery in the Dominion; stage 32x20, with dressing-rooms; seating capacity, 1175; population, 5000. For lectures or speakers, complete acoustic hall. Will share with good troupe or rent reasonable. No other opera house here.

J. C. BRIGHT, M. D., Proprietor.

COLUMBIA, MAURY CO., TENN.

NEW GRAND OPERA HOUSE.

No finer theatre in the South.

Seating capacity, 800.

Population, 6,000. Situated 45 miles south of Nashville on the L. N. and Great Southern R. R. Address, H. P. SEAVY, Manager.

DENVER, COL.
ACADEMY OF MUSIC.
PARKER & KILLEN, Lessees.
Seating capacity 1,200. Opera chairs throughout.
OPEN DATES FOR FIRST-CLASS COMBINATIONS AND STARS.
A NEW HOUSE, AND ELEGANTLY FITTED IN EVERY RESPECT.
WILL BE OPENED APRIL 15.
With YOUNG MRS. WINTHROP, from Madison Square Theatre, New York.

Address: W. C. HILKER, Agent, Denver.
Or, SPIES & SMART, 11 Union Square, New York.

DES MOINES, IOWA.
FOSTER'S OPERA HOUSE.
NEW HOUSE.
Now building and will be completed Sept. 20. THE FASHIONABLE THEATRE OF THE CITY.
Located on Walnut Street, on the GROUND FLOOR.

and no expense will be spared to make it the finest theatre in the State.

Will play none but first-class attractions.

Address: WM. FOSTER, Manager.

Seating capacity, 1,200. Foster's Opera House.

MOORE'S OPERA HOUSE, W. W. MOORE, Manager. Seating capacity 1,200; centrally located; no low-priced shows admitted; do our own putting and own principal boards in the city. Most popular house.

ABORN HOUSE, RISLEY & VAIL, Proprietors. Court avenue and Fourth street. Rates, \$5.50 and \$3.50 per day. Special rates to the profession.

INDIANAPOLIS, IND.

JOHN EDWARDS, Bill Poster, controlling the most prominent Bill Board in the city, including the largest Board in the State, enclosing the State House Grounds. Orders by mail promptly attended to. Office at Daily Sentinel Office.

JERSEY CITY, N. J.

TAYLOR'S HOTEL, GEORGE B. DEVEREUX, Proprietor. The most popular hotel in the city. Directly opposite Pennsylvania R. R. Depot. Special rates to the profession.

LOUISIANA, MO.

HOTEL CASINO, J. D. BOWMAN, Proprietor. The most popular house in the city. Newly furnished with all the modern improvements. Special rates to the profession.

MADISON, WIS.

VILAS HOUSE, J. VAN ETTA, Proprietor. The most popular house in the city; same block as the Opera House. Best accommodations and special rates to the profession.

MAHANOY CITY, PA.

MAHANOY CITY OPERA HOUSE.

Proprietor and Manager - C. D. KAIER.

This house will be greatly improved and enlarged during the Summer. Electric light will be introduced. Open September 1, for season of 1893-94.

All managers having dates contracted for with Mr. Metz, former manager, will benefit themselves by corresponding with me, as if I do not hear from them, I will not book for the entire season.

CHAS. D. KAIER.

PITTSFIELD, ILL.

FISHELL'S OPERA HOUSE, A. FISHELL, Proprietor. On ground floor.

Seating capacity, 600. Good show town; easily accessible from Jacksonville and Springfield, Ill., and Hannibal, Mo.

ROCKVILLE, IND.

ROCKVILLE OPERA HOUSE. On the Logansport Division of the Vandalia Railroad, about midway between Terre Haute and Crawfordsville. Population, 2,000. (Population to draw from, including contributing towns, 8,000.) This new house is now being completed, and will be ready to open about June 1, 1893. Will have a seating capacity of over 800—Parquet, 130; Parquette Circle, 300; Balcony, 150—and will be seated with the Andrews' Opera Chair. Will be lighted with gas, and heated by steam throughout, including stage and dressing-rooms. Proscenium opening, 28 feet. Stage back of proscenium, 205 1/2 feet in the clear. Eight dressing-rooms. Private outside entrance to stage. Eleven complete sets of first-class scenery, and requisite set pieces. This house will be open to GOOD ATTRACTIONS ONLY, on rental or liberal sharing terms. Address: McWILLIAMS AND TATE, Managers.

P. S.—Good hotel (Parks and Rockville) accommodations, with special rates to members of the profession.

SKANEATELES, N. Y.

LEGG HALL.

HOLLON & PETHERAM, Lessees and Managers. Seating capacity 300. Population 3000. Good attractions played on percentage.

SOUTH NORWALK, CONN.

"MAHACEMO" HOTEL, OPPOSITE N. Y. N. H. & H. R. R. Depot. Special rates to the profession. Heated by steam.

H. FRANCISCO, Proprietor.

WILSON, N. C.

SIFTINGS OPERA HOUSE.

Only House in the town. Capacity 750. Good scenery, etc.

Wilson is situated upon the Wilmington and Weldon R. R., 5 1/2 miles from Weldon and 2 1/2 from Goldsboro. Population, 4,000 theatre-loving people.

Will do all local printing, advertising, bill-posting, pay taxes and rent on shares.

Correspondence solicited.

D. S. CARRAWAY, Manager.

ANNA BERLEIN.

in

TWO CHRISTMAS EVES.

Season of 1893-94.

EDWARD KENDALL.

Juveniles.

Address 125 Court Street, Boston, Mass.

LEONARD S. OUTRAM.

At liberty for season 1893-94.

Leading Business (Juveniles).

Address 34 West 46th Street, N. Y.

M. R. SYDNEY ROSENFELD.

Permanent address.

127 E. 12th Street, New York.

M. R. S. W. LAUREYS.

Professor of the Art of Costuming.

78 Broadway, opposite Stewart's.

M. R. HANS KREISING.

Late Musical Director Haverly's Opera Co.

At liberty for season 1893-94.

Address Spies & Smart, or personally, 17 Karlstrasse, Berlin, Germany.

M. R. J. HARRY BROWN.

Comedy and Character parts. Last two seasons, Disraeli, in Legion of Honor. Disengaged Sept. 15.

Address New York Station.

M. R. GUSTAVUS LEVICK.

Address Milwaukee.

M. R. THOMAS W. FORD.

Of Drury Lane, Adelphi, Haymarket, and late of Mary Anderson Co. At liberty 1893-94. Agents or Manager Office.

OTIS SKINNER.

With Lawrence Barrett.

Season 1893-94.

PROF. ARTHUR O. SHERLOCK.

Opera Manager.

Special instruction given to those wishing to fit themselves for the Theatrical and Operatic Profession.

WILLIAM LEE.

SEASON 1893-94.

With Collier's Lights of London.

A. ROEMER & SON.
The Largest Theatrical Historical Costumers and Armourers in America.
ALSO, COSTUMES FOR ALL THE PRINCIPAL THEATRES AND AMATEUR THEATRICAL ASSOCIATIONS.
Purchasers of the entire Wardrobe, Armour, etc., from the estate of James and Palmer.
Particular attention paid to Amateur Associations in and out of the city.
No. 8 Union Square, New York.

Opera House, Steubenville, O.

SEATING CAPACITY, ONE THOUSAND.

D. J. SINCLAIR, Lessee and Manager.

Also controller of City Bill Boards and Circus Grounds. Sharing terms only. None but first-class attractions need apply. No bill board or lithograph tickets given. This House will be newly refitted throughout, stage enlarged, new scenery, and will be one of the most attractive houses in Eastern Ohio for the season of 1893-94.

NEW STAR PLAY.

WEST LYNNE

DRAMA IN FIVE ACTS.

Companion play to East Lynne.

By M. LAFFITTE JOHNSON, author of MR. FRANK EVANS' assumed ship. ALL FOR HER.

Address: M. LAFFITTE JOHNSON or WILLIAM DAVIDSON, JR., post Chamber Street, Philadelphia.

DOBLIN

THE TAILOR.

134 BOWERY,

NEAR GRAND ST., NEW YORK.

Special Rates to Professionals

SATISFACTION GUARANTEED.

DIAMONDS

A SPECIALTY.

Fine Watches, Rich Jewelry.

BENEDICT BROTHERS,

ONLY STORE, 171 BROADWAY,

Corner Cortlandt Street, N. Y.

SEAVEY'S

SCENIC STUDIO.

(ESTABLISHED 1846.)

Send for our new illustrated pamphlet and price list of the "Victor" scenery. Also for list of over one hundred hand scenes, curtains, set pieces, Irish peasants, etc.

Address all communications to LAFAYETTE W. SEAVEY, 5 Lafayette Place, New York.

We are now engaged in the production of a complete set of scenery for the play of SIBYLLA, for Mr. T. K. MacDonough.

A. J. COLE & CO.

SUCCESSORS TO

T. W. LANOUILLE.

COSTUMES FOR BALLET THEATRES AND TAILORS.

71 and 73 University Place, New York.

Historical, Theatrical, Fancy Dresses, Ball Costumes, Evening Gowns, Corsets, Trimmings, Armoires, Jewels, Swords, American Theatricals a specialty. Amateurs' combinations out of town should send for catalogue.

Church Tailors, Old Fells, Dickson Porters. Goods sent everywhere. Ladies' costumes made to order at short notice and moderate rates.

Ladies' department still under the management Madame Kate Berlin.

HOTEL ABBOTSFORD.

66 SIXTH AVE., corner of 9th St., NEW YORK.

The best professional hotel in America. Special rates to professionals. First-class board. Elegant rooms. Fine house. Thoroughly renovated. H. L. CROSBY, Proprietor.

RICHARDSON & FOOS.

THEATRICAL

Lillian's Last.

Lillian Russell's sudden departure has not proved even a nine days' wonder. The movements of one silly woman, whose follies are the natural consequences of a weak head and mischievous associates, cannot be expected to engross the attention of a busy community for any protracted period of time. The singer's position is not such as warrants the notoriety she has gratuitously received from the newspapers, and the reading public, after a steady indication of Russell's peccadilloes for several months, are now heartily glad that she has taken herself off to foreign shores, leaving behind, fortunately, a reputation both as artist and individual, which is likely to prevent her from returning again.

Singularly enough, THE MIRROR had in its possession Tuesday of last week the particulars of Lillian Russell's secretly-planned flight, and these would have been published had it not been that their appearance Thursday morning would have given the young person time to reconsider her determination and remain in New York—a change of base which would have certainly been far from agreeable to the public at large. Therefore, THE MIRROR sacrificed a brilliant "beat" upon the altar of the general weal.

When a reporter of this paper approached Colonel McCaull on this subject a day before the *Lydian Monarch* took Lillian away, that gentleman expressed in strong language his belief that we were misinformed. He furthermore stated that she would positively remain through the week at the Casino. Mrs. Leonard was quite as certain that the bird would not fly. "She may go away for a day's excursion with the Haytian Prince," said she, shaking her curls emphatically; "but Lillian or her maid Annie would certainly inform me of any intention to take a step like that you suggest." Miss Russell's landlady on Twenty-seventh street was quite surprised at the suggestion. "She is not going away until Saturday night. Yes, she's packing. She may go to Boston or to London then. I can't just say which," Miss Russell herself, on Wednesday evening, said to our representative: "Nonsense. Me go to Europe—me? What do you take me for? I'm engaged to sing with Mr. Howson for nine weeks at the Boston Museum, and I am too honorable to break my word and contract." Nevertheless, Howson, who knew with what sort of party he was dealing as well as we did, telegraphed the report of her intended flight to Manager Field, and received authority to engage other *prima donna* to take her place. "I'm rather glad she's going," said he. "It will relieve us of the payment of an exorbitant salary and the risk of her possible failure in Boston. We shall now return to our original plan of giving the various operas with different singers in the chief roles. On the whole, Russell's departure will benefit us."

Nobody we interviewed on the subject (except the noble army of her creditors) believed our information. Nevertheless, exactly as we had foreseen, Lillian drove to Jersey City with Solomon early Thursday morning, so as to be beyond the reach of legal interference, and with H. P. Stephens and wife sailed at half-past three on the *Lydian Monarch*, dishonoring her contracts with McCaull, Field and Henderson, deceiving her friends, family and creditors, and leaving behind an unsavory reputation as the most reckless female could desire. Whether this freak will avail her or not in London remains to be seen. It is possible she may not be allowed to play there, as Henderson, through his attorneys, has transmitted the necessary papers to secure an injunction against her appearance at the Gaiety in Virginia, where she is engaged to open at a salary of \$200 a week the latter part of this month. The amount of her liabilities in this city is set at the figure of \$2,100. Her last escapade will hardly repay her to that amount. It is likely to cost her much more before she gets through.

What can be said of the man? Nothing. If there is a place in public estimation low enough to receive a being in the guise of a man who will receive the favors of a woman who has picked him up and fed and clothed him, and then deliberately turn about and aid her to effect what he knows must be her moral and professional ruin, we have no doubt that he will be quickly relegated there. That is punishment enough.

**NEW OPERA HOUSE
FORT WORTH, TEXAS.**

Will be completed about Sept. 15. Now ready to book dates. Seating capacity 1,200. The finest house in the State, large and roomy stage, scenery and frescoes by Tommy, Nixon and Allen. Fort Worth has a population of 15,000, with railroads in seven different directions. Considered the best show town in the State. For dates and particulars address
MAN ELSER, Business Manager.

**Travelling Managers, Attention!
THE PLUMB OPERA HOUSE,
STREATOR, ILLINOIS.**

Will be completed and formally opened TUESDAY EVENING, AUGUST 28, 1883, with Aldrich and Parsloe in My Partner, two nights.
This will become one of the finest theatres in the State. Everything new and modern. Do you wish to make a date in one of the best show towns in Illinois? If so, write for open time. Streator is situated in the great coalfields of Illinois. Population over 20,000, and increasing rapidly, doubled its population since the census of 1870. Seating capacity of house, 1,200. Parquet scenery on the street, two galleries, large stage, complete to make this one of the finest Thespian temples in the State. Five lines of railroad running to Streator. Northern Illinois' grand, cheap first-class attractions treated with.
W. H. WATSON & CO., Managers,
Streator, Illinois.

NEW BEDFORD, MASS.**Grand Opera House**

WILL BOOK ON SHARES
FIRST-CLASS ATTRACTIONS.

LIMITED IN NUMBER EACH WEEK
FOR THE SEASON OF 1883-4.

Managers are requested to book early and address
GRAND OPERA HOUSE,
J. C. OMEY, Manager.

**ST. CATHERINES, ONT.
Opera House Company.**

H. G. HUNT, Manager
Season 1883-84.

The above house formerly the Academy of Music has been purchased by this Company and will be run for all it is worth.
Seating capacity, 1,200. Population of city and suburbs, connected by street railway, 20,000.
For open dates apply as above.

**POPE'S THEATRE,
ST. LOUIS.**

During my absence in Europe applications for dates can be made to Messrs. SIMMONDS & BROWN, 116 Broadway, or to
W. F. DICKSON,
Pope's Theatre, St. Louis.

Either of the above parties are my duly authorized Agents.
CHARLES POPE.

New Opera House.

OSHKOSH, WIS.

This magnificent house will be ready for combinations September 1. Seating capacity 1,200, on the ground floor, with eighteen full sets of new and elegant scenery, new carpets, properties and fixtures. Size of building, 62x120, stage 45x62; height rigging loft, 45 feet.
Oshkosh is situated eighty miles northwest of Milwaukee. Population over twenty thousand.
The best show town in the State, on a direct line from Milwaukee to St. Paul.

R. L. MARSH, Lessee and Manager.

**OPERA HOUSE,
GRAND HAVEN, MICH**

Steadily successful during the past two seasons. Will be refitted and thoroughly overhauled during the Summer and reopened in August for first-class attractions only. Address
J. A. STEPHENSON, Proprietor.

**SEASON 1883-84.
M'DONOUGH OPERA HOUSE,
MIDDLETOWN, CONN.**

The management are now prepared to book attractions commencing October 1.
Positively but two attractions per week. Prefer to share all first-class combinations.
A. M. COLEGROVE, Manager, Box 623.

TO RENT.

The Academy of Music, Jersey City.

For a term of years. Seating capacity 1,300. Population of the city 120,000. Enquire of
FRANK STEVENS,
55 Montgomery Street, Jersey City, N. J.

WANTED.

An engagement for season 1883-4 as lady's maid to an actress. Can also play small part if required. Address
MADGE ROCHESTER, care New York Mirror.

**THOROUGH AND PRACTICAL
STAGE INSTRUCTION.****EDWIN LAWRENCE**

Actor and Elocutionist.

Prepares Ladies and Gentlemen for the Stage. Mr. Lawrence has closed his College in New York, and during the Summer will receive a limited number of pupils at his home in Yonkers, N. Y. Pupils studying this Summer guaranteed good positions for the Fall season. For further information address
EDWIN LAWRENCE,
P. O. Box 446, Yonkers, N. Y.

Miss Victoria Reynolds.

SOUBRETTE.

WILLIAM EDWIN SPARKS CO.

Avenue Theatre, London, England.

Randall Knowles.

LETTERS MAY BE ADDRESSED TO BOX 219,

PROVIDENCE, R. I.

Seth M. Crane.

PRIMO HARTONE, FAY TEMPLETON OPERA COMPANY.

At Liberty after April 7, 1883. Permanent Address
No. 9 Nassau Street, Boston, Mass.

James A. Sturges.

COMEDIAN AND BASSO.

At Liberty Season 1883-84.

Address New York Mirror.

Byron Douglas.

LEADING JUVENILE.

Re-engaged for Summer with Vokes Company.

Edford Arthur.

Disengaged for Summer months. Sept. 1, engaged by John F. Smith, Esq., for season 1883-84. Also Business Agent for the special productions of C. P. Fawcett, Esq.

Address Mirror.

Charlotte Thompson.

SEASON 1883-84.

Address all business communications to

LORAIN ROBERS,
Or FRANK L. VERANCE, Business Manager,
20 Waverly Place, New York City.

Sydney Cowell.

Disengaged Season 1883-84.

Address this office, or agents.

Frederick Paulding.

LEADING SUPPORT TO

MISS MARGARET MATHER.

AT LIBERTY

FOR SEASON OF 1883-84.

Wright Huntington
AND
Inez Periere.

Resting at their country-seat on the Connecticut River.
Address this office.

W A. Whitecar.

HAROLD ARMITAGE.

Mr. Leslie Allen.

FIRST OLD MAN AND CHARACTER.

At Liberty.

Address Mirror Office, or SIMMONDS & BROWN,
116 Broadway.

Frank Weston.

EUROPE FOR THE SUMMER.

Address:

AMERICAN EXCHANGE, LONDON.

Fanny Reeves

AND

E. A. McDowell.

DISENGAGED.

Address Agents or 148 West Twenty-fifth St., New York.

Miss Bessie Sanson.

SOUBRETTE.

Having concluded four years engagement with the Vokes Family, is
DISENGAGED FOR SEASON 1883-84.
Address care N. Y. MIRROR.

Edwin Arden.

HERBERT WINTH OP

Madison Square Theatre.

B. F. Horning.

JUVENILE LEAD.

Legitimate or Modern Roles. Address MIRROR.

Louise Balfe.

LEAD, LIGHT COMEDY AND SOUBRETTES.

G. Herbert Leonard.

JUVENILE LEAD AND LIGHT COMEDY.

AT LIBERTY.

Late of "Taken from Life," "Forget-Me-Not" and John S. Clarke companies, and principal theatres of Great Britain.

40 E. 9th Street, or Agents.

Frank Tannehill, Jr.,

Concludes year's tour of England, and fourth of engagement with FUN ON THE BRISTOL, the 23d of June. Sails for America end of June.

At Liberty Season 1883-4.

NOTE—I desire to thank Mr. H. C. Jarrett and Mr. John F. Sheridan for their respective offers of re-engagements. But I must decline. Respectfully,
FRANK TANNERHILL, JR.

Will J. Duffy.

For Eight Consecutive Seasons, Business Agent and Treasurer Fay Templeton Opera Company.

AT LIBERTY, APRIL 7, 1883.

Address care NEW YORK MIRROR.

Burton Adams.

Stage Director, Fay Templeton Opera Company.

AT LIBERTY, APRIL 7, 1883.

Address care of Agencies until June 1, after, National Soldiers' Home, Dayton, Ohio.

Fred Lotto.

AT LIBERTY

Address Agents, or 68 W. 12th Street.

Edwin Milliken.

CHARACTER COMEDIAN. DISENGAGED.

Address Madison Square Theatre, or Agents.

T. O. Seabrooke.

SECOND SUMMER SEASON WITH LYTTEL

Address New York Mirror.

John McCullough.

SEASON 1883-84.

Time All Filled.

COMPANY COMPLETE.

Communications to be addressed

WILLIAM M. CONNER, Manager,
St. James Hotel, New York.

AMERICAN TOUR.**R H E A.**

TIME ALL FILLED. COMPANY COMPLETE.

Frederick Bryton.

MADISON SQUARE THEATRE.

Lotta Belton.

Prima Donna. Disengaged.

Address SPIES & SMART, Agents.

Miss St. Quinten.

ST. QUINTEN OPERA COMPANY.

En route.

S. S. Bloch.

LEADING JUVENILES.

"Dave Hardy," in Emeralds. Permanent address
Madison Square Theatre.

Tyndale Palmer.

LEADING SUPPORT OR HEAVIES.

Eva Palmer.

JUVENILE LEADS, OR JUVENILES.

Disengaged for Season of 1883-84.

Address MIRROR, or Dramatic Agents.

Miss M. Loduski Young.

LEADING LADY.

Will hereafter be known as
LODUSKI YOUNG.

Harriet Webb,

THE DISTINGUISHED READER

and teacher of advanced elocution and thorough stage instruction. Voice culture a specialty. Professionals or amateurs coached. Plays read and criticised.

360 West 23d Street.

Blanche Seymour.

SOPRANO.

AS

STALACTA, in the BLACK CROOK.

Miss Seymour's Queen Stalacta was a charming presentation of that character.—*Atlanta (Ga.) Constitution*.

Miss Blanche Seymour, as Stalacta, made a hit, her singing being very good.—*Courier-Journal, Louisville, Ky.*

Miss Blanche Seymour makes a petite and pretty Stalacta, and has a sweet and cultivated voice.—*Cedar Rapids (Ia.) Republican*.

At liberty after May 1, for sourette parts in Opera, Drama or Burlesque.

Address Agents or N. Y. MIRROR.

THE JUDGE—"A Man of Justice and Fun."**E. L. Walton.**

LEADING COMEDIAN.

CHARACTER.

AT LIBERTY.

Address, 65 Irving Place.

Percy Rede.

Leading Business—Chanfrau Co.

Manuel Bond (Kit), McClosky (Octonoom), Charles Courtly (London Assurance), Sir Francis Levison (East Lynne), De Wolf (Parted), Appiani (Mystery of Paris), Lord Ipsden (Christie Johnston), and other roles.

Address MIRROR.

Helen Sedgwick

WILL NEGOTIATE FOR STRONG LEAD.

ING BUSINESS FOR SEASON 1883-84.

1878-1879—Leading Juvenile, Aitken's N. Y. Travelling Company.

1879-1880—Leading Support, Ada Cavendish.

1880-1881—Leading Drama, "The Girl of the Year."

1881-1882—Leading Business and Jackson's World Co.

1882-1883—Leading Music, "Maid."

I complete with my singing, only in the American Stage for HANDBOOK, 1883-1884, and refer to former Manager, or to A. B. L. V.

Address SIMMONDS & BROWN.

Edwin Booth.

Letters may be addressed care New York Mirror.

Mary Anderson.

Will make her European debut at the Lyceum Theatre, London, England, September 1, 1883.

Address, BOX 46, LONG BRANCH, N. J.

Maggie Mitchell.

AT HOME.

LONG BRANCH FOR THE SUMMER.

William Elton.

SEASON 1883-84.

WALLACK'S THEATRE.**Margaret Mather**

J. M. HILL, Manager.

Permanent address,

Clark and Madison Streets, Chicago, I.

M. B. Curtis'**SAM'L OF POSEN CO.**

Address all communications to

EDW. C. SWETT, Manager.

Care N. Y. Mirror.

Charles B. Hanford.

SEASON OF 1883-3 WITH WILLIAM STAFFORD

ANTONIO, KING CLAUDIUS, BEAUSEANT, & C

At Liberty for Season of 1883-84.

Address 204 F Street, N. W., Washington, D. C.

MIRROR Office.

N. F. Brisac.

ASSOCIATE MANAGER.

LA BELLE RUSSE.

Permanent address care Joyce Brothers, 907 Broadway

New York.

Miss Sara Von Leer

Madison Square Theatre.

NEW YORK.

Effie Ellsler.

EUROPE FOR THE SUMMER.

Address all communications:

AMERICAN EXCHANGE, LONDON.

Henry Lee.

Abroad for the Summer.

Address

NEW YORK MIRROR.

Miss Lizzie McCall-Wall.

Leading Lady.

Address

WILLOW T. F. L. BROOKLYN N. Y.

